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PLUS

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THE FUTURE IS NOW

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2023'S CULTURE SHIFTERS

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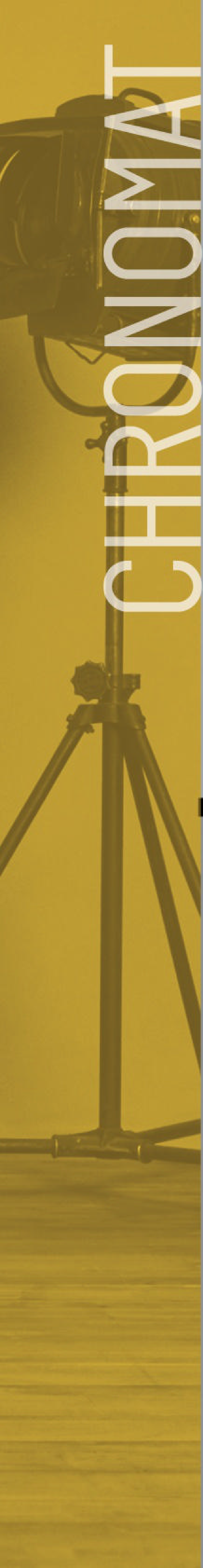

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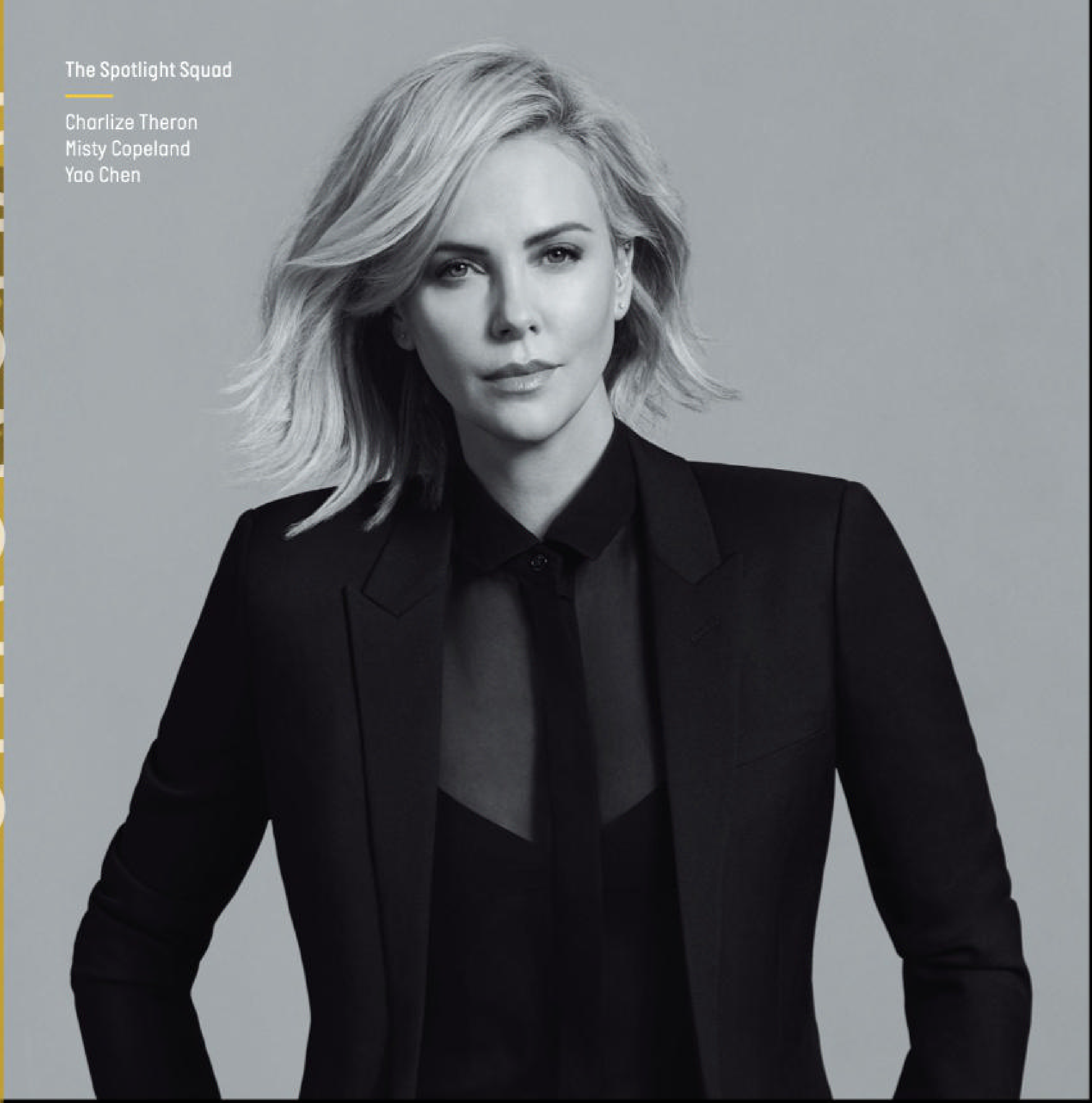

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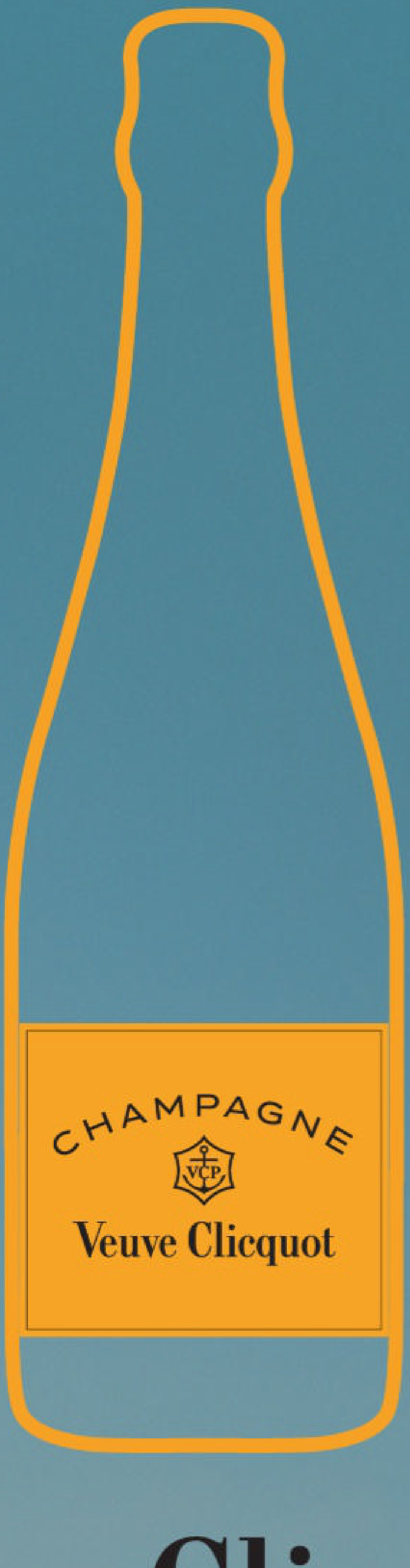
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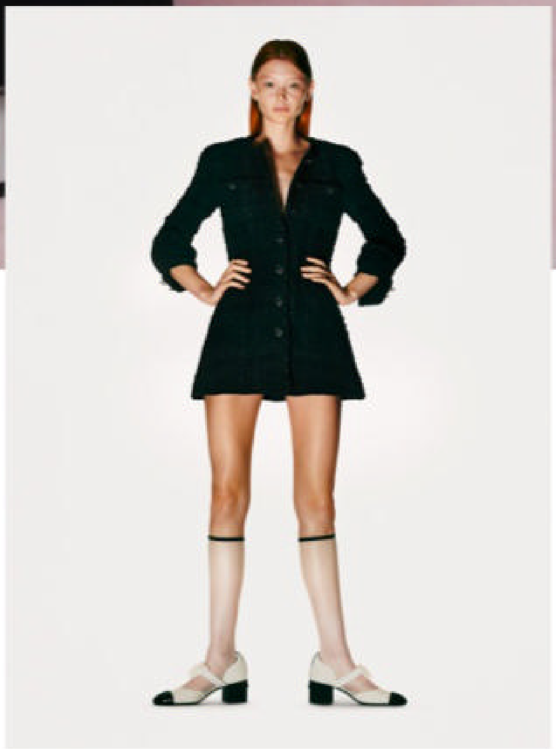

ON THE COVER

SARA GRACE WALLERSTEDT
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HAIR: HIROSHI MATSUSHITA.
MAKE-UP: PAMELA COCHRANE, USING JONES ROAD BEAUTY.
NAILS: JESSICA CIESCO.
STYLIST'S ASSISTANT: GRACE CLARKE.
CASTING: KIN CASTING

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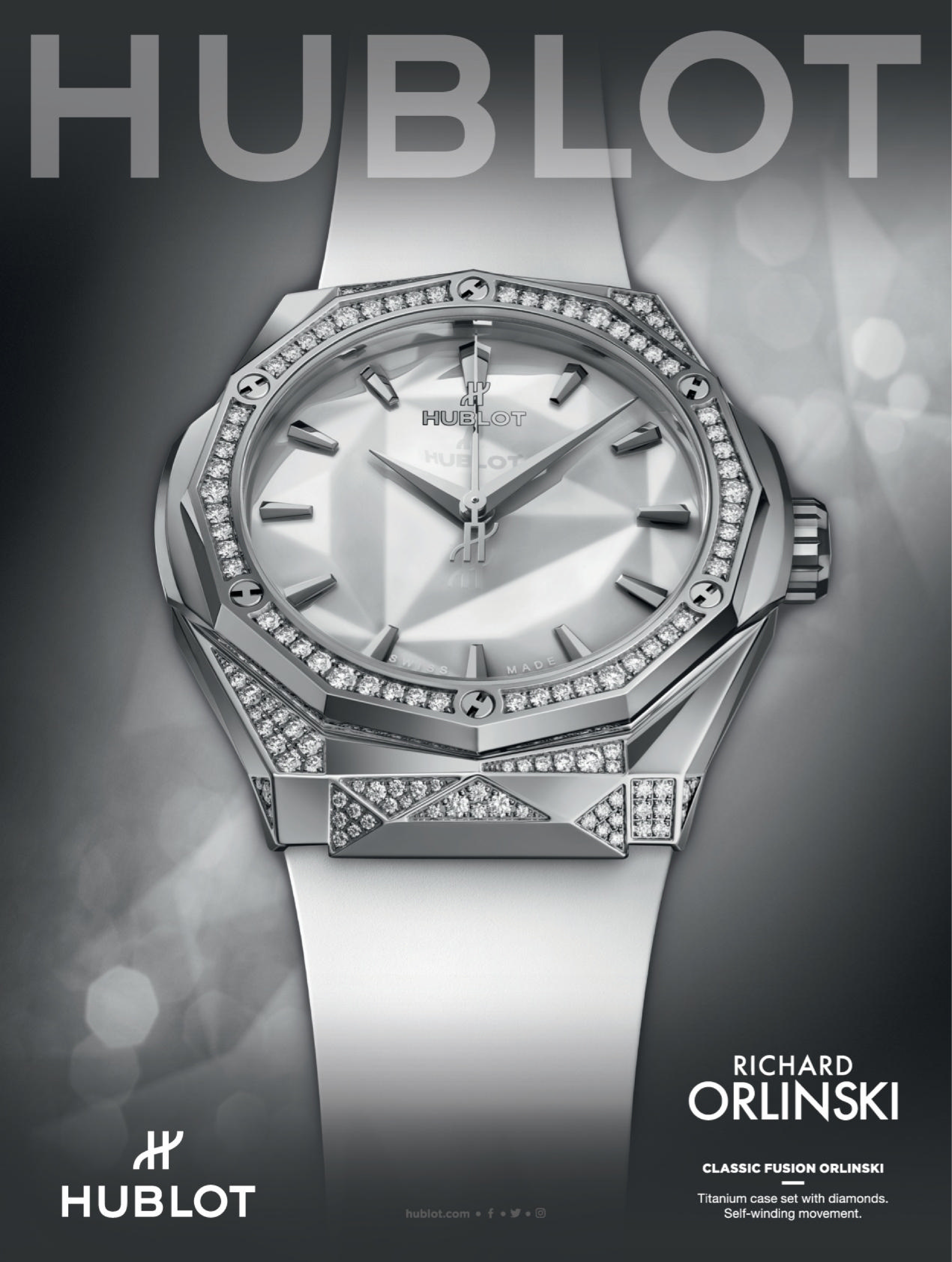
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editor's letter

BRIGHT DAYS AHEAD BOLD LOOKS TAKE CENTRE STAGE IN OUR COLLECTIONS SHOOT ON P70

PHOTOGRAPHS: PETROS, EDD HORDER

WHILE DOING MY USUAL LATE-NIGHT SOCIAL-media scroll, I came across a meme that stopped me in my tracks. 'There are seven days in a week and "one day" isn't one of them,' it read. The words, in a galling loopy font, seemed irritatingly judgemental. But it also made me think. How do we decide what to do with the time we're given? This seems to be the subject of the age as we juggle busy work schedules with wider questions around purpose and passion, trying to figure out how best to spend and optimise our hours on this Earth.

It's natural to kick off a new year by plotting out the future. But in this third year of a young decade that has kept us all on our toes, even the most banal forward planning can feel weighed down by bigger concerns.

This tension between wanting to spend our precious time clinging to lightness, joy and good news while also staying engaged in the social and political issues that grip (and sometimes terrify) us is what inspired our making of this issue. On page 102, Hattie Crisell speaks to a range of experts to explore how we can mentally navigate the year ahead when current affairs feel as combustible as they do. What's the best that can happen? And how can we not lose sight of the positive possibilities while being confronted by the worst?

We're sending this issue to press in the final weeks of 2022, as the frenetic pace of work and life gradually slows down. It was a year that gave us a supercharged cycle of lows (three prime ministers, a war in Ukraine and a series of surprise shakeups in fashion, to name a mere few). But, above all else, it proved to be a critical 12 months for women. We watched abortion rights falter Stateside and protested the unspeakable murder of Mahsa Amini in Iran – a wave of global backlash that spread so far and wide that Iran officials have suggested it could be shut down. As we settle into January, it feels as if we're all marking the beginning of something more meaningful than just the usual arrival of a new calendar year.

To gain a greater sense of perspective on this unique moment, I turned to Barbara Kruger, a woman whose iconic work around women's equality, race and class, including her seminal *Untitled (your body is a battleground)*, is as relevant today as when she first began making art in the 1970s – almost as if she were predicting the battles women would face in ▷

the future. So it's an absolute privilege to be able to give you this issue, our first of the New Year, featuring an exclusive series of digital covers and print images that she produced for ELLE. In creating these visuals, Barbara's plan was simple: to make people think.

This issue is filled with women who will inspire you to do just that. There's the Pulitzer Prize-winning journalist and author Nikole Hannah-Jones, who explains why she chooses to reject the dress codes of academia and respectability with her boldly bright-red hair and unapologetically 'ratchay' clothing. Anyone who thinks one can't be intelligent and love a loud and proud print should read her story on page 22.

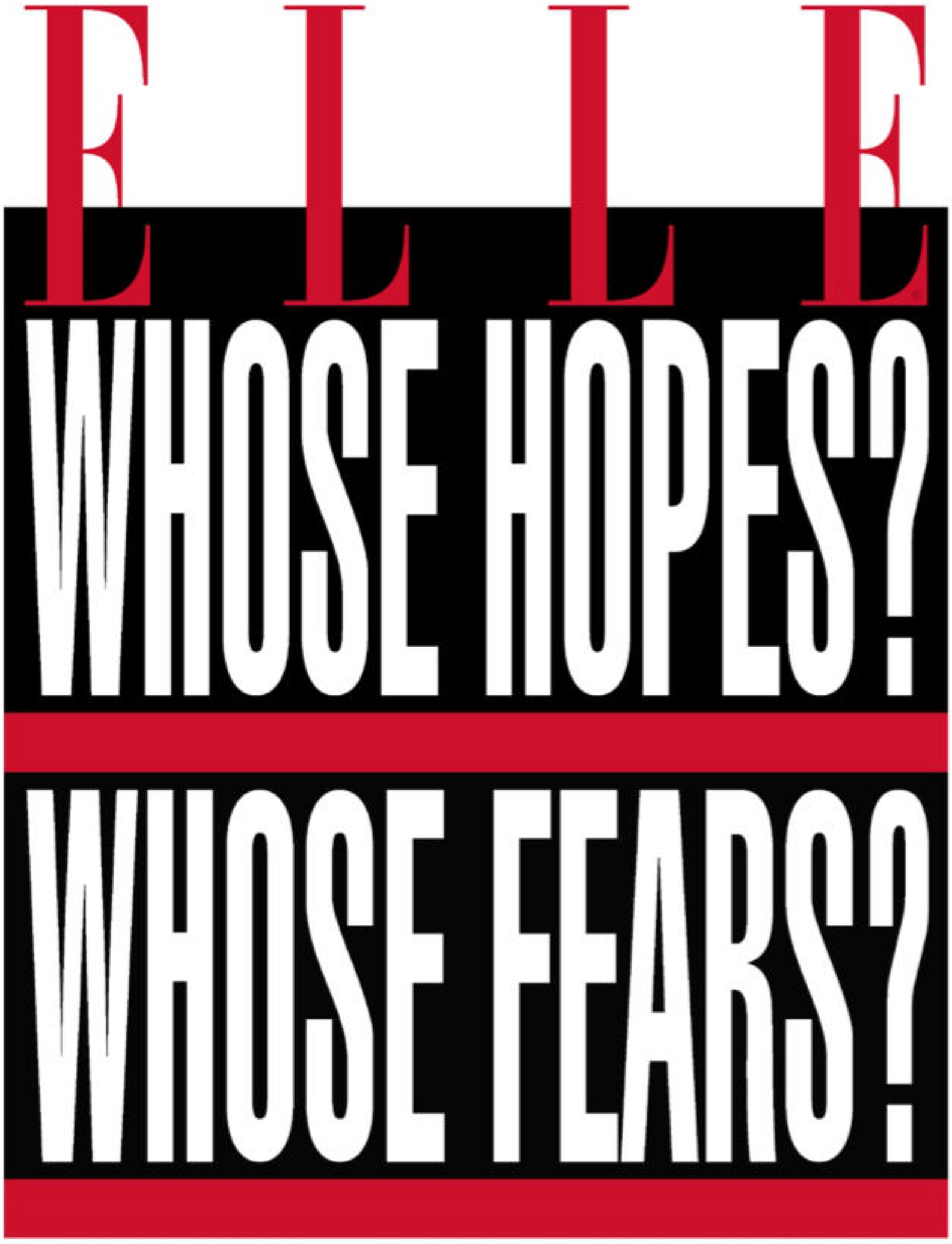
Meanwhile, the actress Naomi Ackie is a quiet spirit getting to grips with her growing fame after taking on the role of a lifetime as the singer Whitney Houston in *I Wanna Dance with Somebody*. She sits down with ELLE associate editor Lena de Casparis on page 88. Lena discovers a woman learning to celebrate her wins.

And, as a new season of collections rolls around, fashion continues to provide food for thought, with some designers using their work to create an immersive world of glamour, escapism and beauty, and others using clothes to comment on the world we're living in. Along those lines, the season seemed to be split into two camps: one that was wildly bright and fanciful; another that was quieter, practical and pragmatic (see our effervescent shoots starring some of fashion's most interesting new faces, including our cover star Sara Grace Wallerstedt, on pages 50 to 87).

Harris Reed is a designer who balances the beauty and realism seamlessly, using his grand, romantic creations to challenge our preconceived notions of the gender binary. While speaking with the writer Lotte Jeffs for a fascinating interview on page 96, he discusses why it's so important for him to create work that has meaning. And, ultimately, isn't that what we all want?

Kenya

KENYA HUNT Editor-in-Chief


ELLE
WHOSE HOPES?
WHOSE FEARS?

QUESTION TIME
THIS ISSUE, WE SHOWCASE THE WORK OF BARBARA KRUGER, ABOVE, AND THAT OF HARRIS REED, BELOW

PHOTOGRAPHS: BARBARA KRUGER, SILVANA TREVALE

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PAGE 22

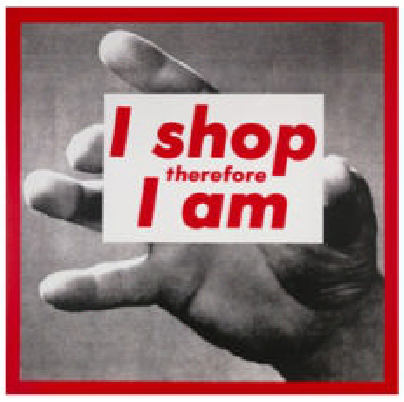
NIKOLE HANNAH-JONES

If this Pulitzer Prize-winning journalist had to pick the celebrity whose style speaks to her the most, it would be Rihanna. Known for her bold looks, red hair and love of Jordans, Nikole Hannah-Jones covers racial injustice for *The New York Times Magazine* and is the creator of The 1619 Project, which reframes how we view the history of slavery and its legacy. On p22, Hannah-Jones writes about staying true to her colourful style while carrying out the serious work she does.

PAGE 108

BARBARA KRUGER

Barbara Kruger's bold work addresses cultural constructions of power, identity, consumerism and sexuality. For ELLE, she creates two exclusive pieces of art for a special cover series looking at the state of play in 2023 and what the future has in store for us. Kruger has a long history with magazines, dating back to her days as a designer at *Mademoiselle*, 'one of the few places where [women] weren't secondary to a male boss. I think people aren't aware of just how narrow the opportunities were for women.' Kenya Hunt talks with her on p108.



PAGE 118

MEDINA AZALDIN

As Senior Beauty Assistant at ELLE, Medina tells us what's hot in beauty every month on our Radar pages. This season she's embracing the new shades of violet, as seen at Versace and Prabal Gurung. 'I love the freedom that fashion and beauty bring, the fact that no matter who you are there's a space for you, and it's near-impossible to get bored,' she says. When not researching the latest trends, you'll find her on the mat – she's also a competitive cheerleader.

PAGE 50

SARA GRACE WALLERSTEDT

This breakout model – seen stomping down the catwalks at Chanel, Celine and Fendi – is fast becoming one of the industry's favourite faces. Now she stars in ELLE's collections shoot on p50 and on the cover. 'My 2023 resolution is to create healthy habits. I want to take vitamins, try a hair-care routine I saw on TikTok and use sunscreen every day.' As for what gives her hope for the New Year, she says, 'My friends make me the most optimistic. I know that, if I've got them, I can get through anything life throws at me.'

PHOTOGRAPHS AND ARTWORK: PHILIP MESSMANN, COURTESY OF GUCCI, JAMES ESTRIN/ THE NEW YORK TIMES, BARBARA KRUGER UNTITLED (I SHOP THEREFORE I AM), 1987, COURTESY THE ARTIST, GLENSTONE MUSEUM, POTOMAC, MARYLAND AND SPRÜTH MAGERS

Elegance is an attitude
Jennifer Lawrence
LONGINES
THE LONGINES MASTER COLLECTION

Free style

In the world of academia, Pulitzer Prize-winning journalist Nikole Hannah-Jones refuses to stick to the expected dress codes. The result is a thrilling blend of colourful looks and bright red hair: a statement about her true identity

I DON'T MAKE STYLE CHOICES BASED ON THE UNIFORM OF MY profession as a journalist and academic. I'm very aware of what that formula is: a conservative hairstyle, neutral colours, plain make-up. I reject it. Fashion can be frivolous, but I don't think it always is. I believe that everything about your body is political – your hair or how you dress. And that is particularly so if you are a Black woman or a member of a marginalised group. I don't think that's frivolous at all. Beauty and creativity are very important for us to express our full humanity.

'Ratchay' is how I would describe my style, which is to say ratchet and classy at the same time. I was a child of the Nineties, and so that aesthetic – the big, gold, door-knocker earrings, the vibrant colours, the bricolage of patterns – influenced how I saw style for myself. I love flashy, bold and unconventional fashion that takes up space, that doesn't sit quietly in a room but instead screams: 'I'm here.'

What's most important to me as a Black woman is that my style reflects someone who is liberated. So I wear what I like, but I also signal my rejection of respectability politics: we don't have to wait for white people to legitimise our style in order to flaunt it. I hear all the time from young Black women that seeing how I present, with the career that I've had, as a Pulitzer Prize-winning journalist and founder of The 1619 Project, is empowering for them. So when I decide what to wear every day, I'm thinking about all these factors. But mostly, I just wear what pleases me.

Lately, I've been obsessed with Fendi and Gucci because they speak to everything in me that loves an over-the-top look that inspires a conversation. I also try to support Black designers as much as possible, such as Hanifa, Christopher John Rogers and Kai Collective. And I own a lot of streetwear, including Jordans, Adidas tracksuits and Legacy History Pride HBCU hoodies. I also love an outfit from TK Maxx. But when I'm looking for fashion that influences me, it's really the women and girls I see in my New York neighbourhood who stand out most. I've always loved the style of working-class Black girls; the way they embrace their unique identity and vibrancy.

Most of the comments I get about my style are about my hair, and that I wear Jordans *a lot*. Young Black women and

the moment

LIFE IN COLOUR
FROM LEFT: JEWEL TONES AT GUCCI, GRAPHIC COLOUR AT CHRISTOPHER JOHN ROGERS, AND EYE-CATCHING FENDI ARE AMONG NIKOLE HANNAH-JONES'S (ABOVE) FAVOURITE LOOKS. RIGHT: THE EMANI COAT FROM KAI COLLECTIVE

PHOTOGRAPHS: COURTESY OF GUCCI, FENDI AND NIKOLE HANNAH-JONES, GETTY IMAGES

girls often tell me, 'I just never knew I could wear my hair how I want to and still be taken seriously and achieve success in my profession. And yet, here you are with this big red poof [I don't even know what to call my hair] on your head, and you walk into a room and you're able to command that space.' Seeing me on television with my hair the way it is has made them feel like, 'Oh, I can make this bold hair choice I've always wanted to wear but felt like I couldn't.'

I'm also honest in saying that there may be a trade-off: it may make it a little harder for you to be taken seriously in certain spaces. Or it may even hold your career back if you choose to present the way that you want to. But I have always felt it's worth it – if we have to shrink ourselves in order to find success, it's just not good enough.

I've had this red hair for so long it has kind of become my signature. But people were definitely surprised when I first started wearing it this bright – or in instances where they'd see my CV then meet me in person. In their minds, these two things didn't match.

I've had times when a supervisor (I am not naming the institution, but it was in a newsroom) has called me in and told me they didn't think my look was professional enough, to which I would usually reply, 'Put that in writing.' The first time I appeared on a national news show in the US, *Face the Nation*, I wore leopard-print nails and statement earrings. Shortly afterward, I got an email from a very well-meaning, older Black man who said, 'Sister, you're so articulate, you have such important points, but the way you look on television is just distracting and, because of that, people are going to discount you.' I replied, 'I really appreciate the advice, I appreciate where it's coming from, but I know what I'm doing. I'm not up here because I don't know better. I'm choosing to reject the aesthetic that people want to fit us into.'

I don't tend to dress differently for public-facing events: people around me know that I look pretty much the same in every room I'm in. Although, when I gave a speech about reparations before the United Nations last year, on the International Day of Remembrance of the Victims of Slavery and the Transatlantic Slave Trade, I wanted my dress to both honour my style but also reflect the gravitas of the moment. In that instance, I did spend a bit more time thinking about how I could both be myself, and also respect the organisation that I was speaking at. Sometimes, if I don't wear Jordans on stage, people are disappointed because it's what they've come to expect. But I like surprising people who follow me. When I speak at universities, I think a lot about my outfit choice and the message I want to convey to students, especially young women of colour, about how you can embrace your sense of style but still get up there and slay everybody with your words.

In relation to my work, particularly on The 1619 Project, I've discovered how Black style comes out of our unique experience in the US, of a people who enslavers tried to strip down to a basic commodity. You had to wear the same clothes made out of slave cloth, you weren't allowed to have a lot of personal effects. You were treated as a beast of burden, and yet Black people could exercise freedom through their style. You would see them choosing a certain cloth for their headscarf or a jaunty hat, or trying to take the uniform of slavery and spice it up with something.

We see that in Black communities now – that vibrant sense of self-expression. For Black people, our defiance of convention has been the way that we have used fashion to assert our humanity and our singularity, and that's a beautiful thing. ☐

Nikole Hannah-Jones is working on The 1619 Project docuseries

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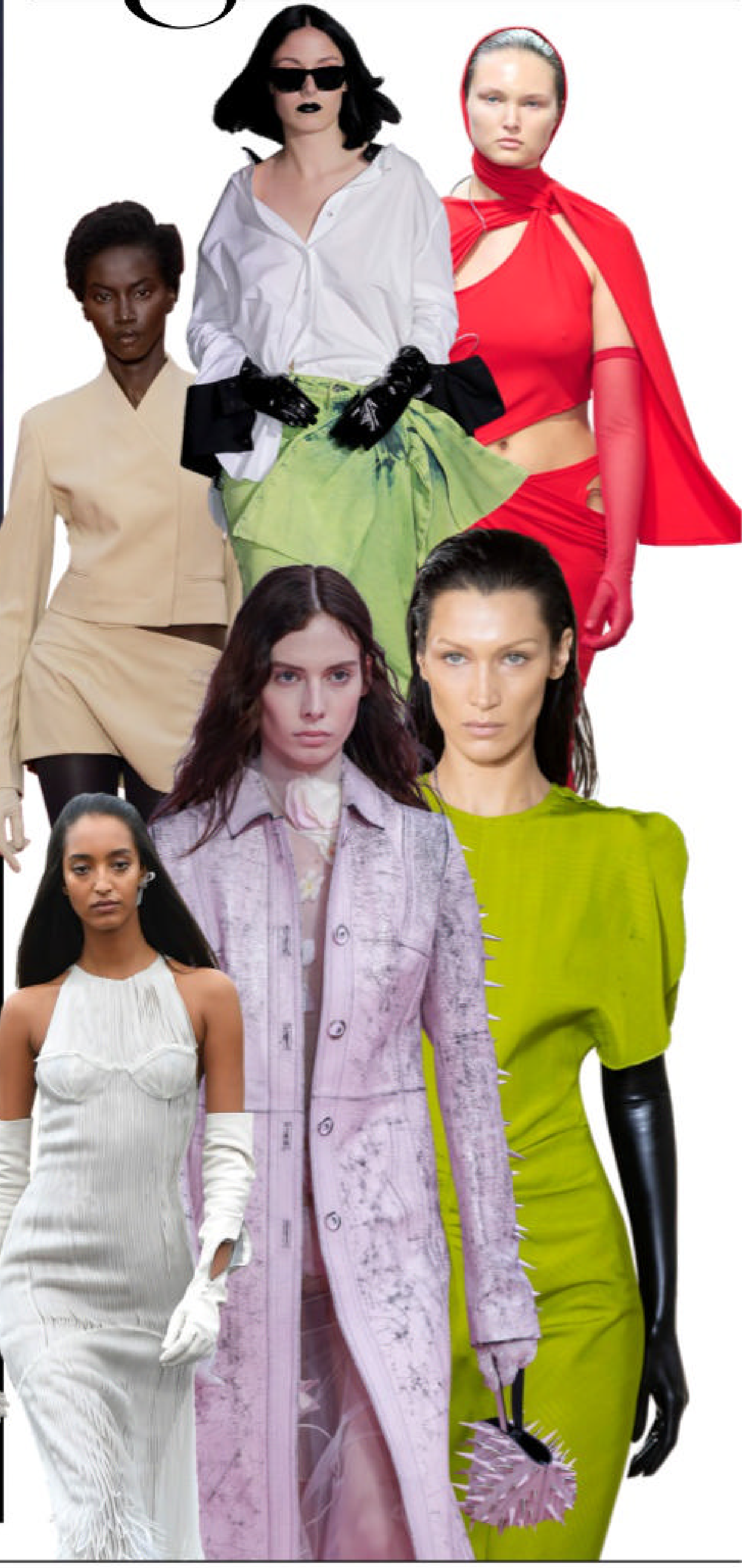
agenda

RAISE YOUR HANDS CLOCKWISE FROM LEFT: CHANEL; FERRAGAMO; ALMEIDA; FASHION EAST; VICTORIA BECKHAM; ACNE; GIVENCHY



wear: The gloves are on

No manicure, no problem. Gloves are having their moment for SS23. On the runways, they were bejewelled in luxurious jacquard at Simone Rocha, zebra-printed at Gucci, unzipped at Givenchy and simply mammoth at Et Ochs.

The Gourmand's Egg
TASCHEN

eat: Boiled over

The humble egg has stepped into the spotlight as the new book 'The Gourmand's Egg: A Collection of Stories & Recipes' celebrates the way the kitchen staple links food and art. With original recipes alongside works by Frida Kahlo, David Hockney and more, this will elevate your coffee table – and your breakfast.

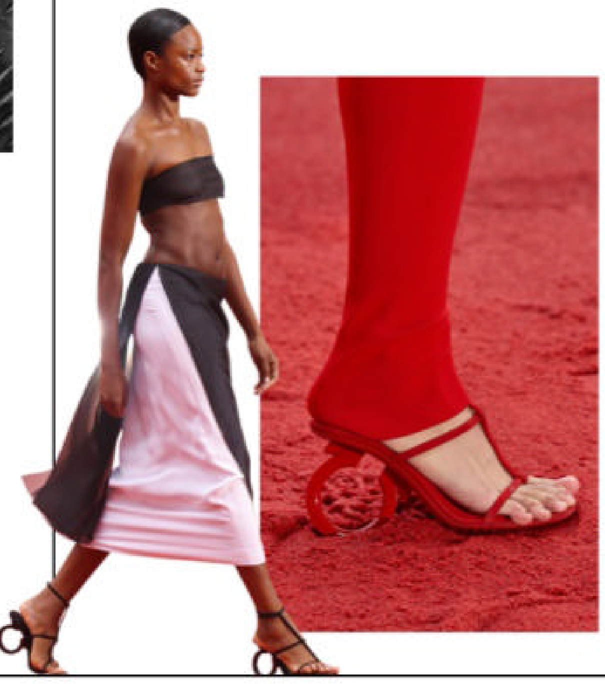
PHOTOGRAPHS: GETTY IMAGES, IMAXTREE, BOBBY DOHERTY

nightlife: High spirits

Dance away the January slump at London's newest opening, Stereo. The negronis will flow at this Covent Garden launch from the Experimental Group (the team credited with supercharging the Paris cocktail scene), offering a curated blend of live music, strong drinks and the chance to lose yourself into the early hours.

launch: Hot heels

What better way to pledge your allegiance to the new creative director of Ferragamo, the 27-year-old Maximilian Davis, than wearing these sculptural heels shaped in the brand's iconic Gancini motif?



see: A Greek tragedy

The story of Medea, Greek drama's most infamous scorned woman, whose fall from grace and yearning for revenge has transfixed audiences for 2,500 years, is coming to the brand new West End theatre Soho Place. This production (opening on 10 February) stars Sophie Okonedo, with Dominic Cooke directing.

watch: Women Talking

Frances McDormand, Jessie Buckley, Rooney Mara, Claire Foy and Ben Whishaw all join forces under the direction of Sarah Polley (*Stories We Tell*) for this tale of sisterhood, solidarity and sexual assault in a remote Mennonite community. Oscar buzz abounds.

WORDS: EVE WALKER. PHOTOGRAPHS: FREDDIE PEARSON, SHUTTERSTOCK, MICHAEL GIBSON, GETTY IMAGES

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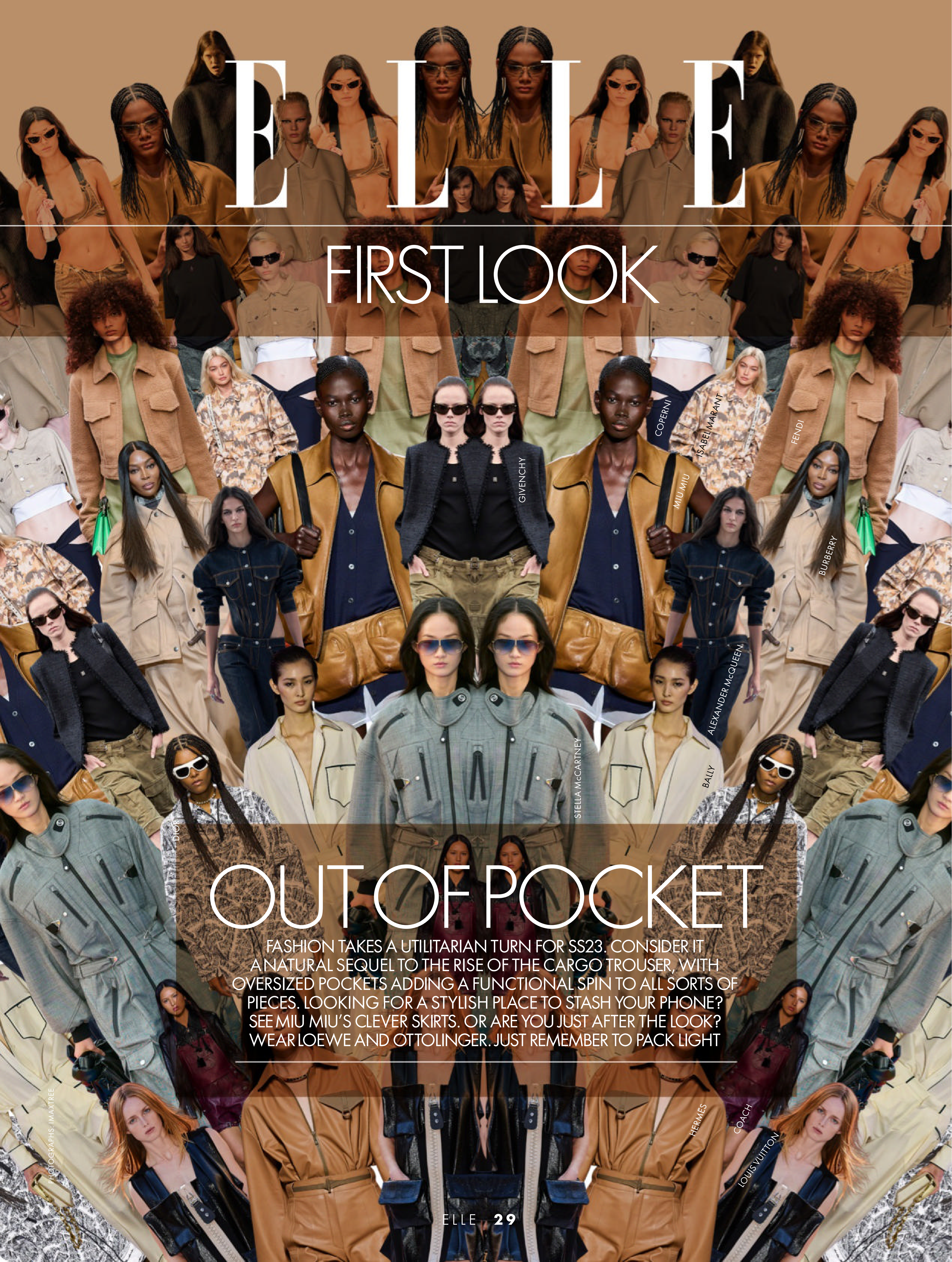
ELLE

FIRST LOOK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ISABEL MARANT
FENDI
GIVENCHY
MIU MIU
BURBERRY
ALEXANDER McQUEEN
STELLA McCARTNEY
BALLY
DIOR
HERMES
COACH
LOUIS VUITTON

OUT OF POCKET

FASHION TAKES A UTILITARIAN TURN FOR SS23. CONSIDER IT A NATURAL SEQUEL TO THE RISE OF THE CARGO TROUSER, WITH OVERSIZED POCKETS ADDING A FUNCTIONAL SPIN TO ALL SORTS OF PIECES. LOOKING FOR A STYLISH PLACE TO STASH YOUR PHONE? SEE MIU MIU'S CLEVER SKIRTS. OR ARE YOU JUST AFTER THE LOOK? WEAR LOEWE AND OTTOLINGER. JUST REMEMBER TO PACK LIGHT

PHOTOGRAPHS: IMAXTREE

UNDER A CLOUD

FORGET CHASING THE RAINBOW. THIS MONTH, IT'S ALL ABOUT REVELLING IN THE RAIN

WORDS BY KATIE O'MALLEY

IS IT TIME FOR US TO RETHINK RAIN? As we enter winter's final gasp, when grey, wet weather has become the norm, fashion and culture are giving us new reasons to consider the delight of some good old drizzle.

Wet weather might have been the unwelcome 'plus one' on the front rows at Ferragamo, Givenchy and Jil Sander during SS23 Milan and Paris Fashion Weeks (models and guests were seen ducking for cover under umbrellas amid rainstorms), but it soon emerged as the surprising star of the catwalk season: at Alexander McQueen, the Chilean architect Smiljan Radić created a transparent, cloud-like bubble in London's Tobacco Dock.

Getting drenched is now the intention, rather than accidental, in beauty too, with the SS23 backstage awash (pun intended) with damply tousled and smoothed hair, from hair stylist Adam Reed's 'city slick' style for Erdem to Sam McKnight's gelled finger waves at Richard Quinn and 'wet silhouettes' at Balmain.

And whereas the mere sight of rain would once have sent culture vultures scarpering, it has now become a protagonist in some of London's most prominent exhibitions – whether that be Masatoshi Izumi's *Night Rain II* sculpture at Frieze Masters or the stage designer Es Devlin's rain curtain at the National Theatre for Arthur Miller's play *The Crucible*.

Still not convinced of rain's new rep? See Taylor Swift's *Midnight Rain*, which left internet conspiracy theorists searching for subtext in a downpour. Or the Calm app's newly expanded, and incredibly popular, 'rain' sounds, which span everything from 'rain on tent' to 'rainy Paris night'. Meanwhile, the author Matt Haig, in a much-shared post, revealed that stepping out into a storm reminded him of the 'euphoria of being alive'. Consider that next time you check your weather app.

RISING DAMP
TOP: MODELS AT JIL SANDER'S SS23 SHOW IN MILAN. ABOVE: WET HAIR RULES THE BALMAIN SS23 CATWALK. LEFT: ES DEVLIN'S SET FOR *THE CRUCIBLE*

STORM CHASERS

SLEEK PIECES BUILT TO WITHSTAND THE WORST OF THE WEATHER

Jacket, £1,155, MONCLER

Umbrella, £320, BURBERRY at HARRODS

Boots, £345, GANNI

Hat, £450, LOEWE

Bag, £1,395, MARFA STANCE

SHOPPING: GRACE CLARKE. PHOTOGRAPHS: GETTY IMAGES, IMAXTREE, JOHAN PERSSON

ON NEUTRAL GROUND
FROM LEFT: SANDY LIANG SS23; ROKH SS23; HAILEY BIEBER IN NEW YORK;CHRISTIAN DIOR SS23 DURING PARIS FASHION WEEK

Fifty shades of beige

A new season saw the runways filled with fawns, camels and ecrus, marking a new beginning for a much-maligned palette, says Lauren Cochrane

IN HER 2016 BOOK *THE SECRET LIVES OF COLOUR*, AUTHOR Kassia St Clair is unequivocal in her assessment of beige. She describes it as 'unassuming and safe, but deeply dull'. St Clair might be surprised to learn that, in 2023, beige is enjoying a moment in an environment rarely seen as boring: the catwalk.

The colour of whispered luxury grabbed hold of the spotlight for SS23. There seemed to be a never-ending array of variations on the shade at Miu Miu, where it coloured sweaters, skirts and outerwear, while at Dior there were beige dresses, frilled shorts and long coats. Bottega Veneta's Matthieu Blazy used the neutral on relaxed silhouettes, and Max Mara and Michael Kors made it the centrepiece of their quiet, glamorous take on opulence.

Beige is also now everywhere on the red carpet – look at Rihanna and A$AP Rocky, and Hailey Bieber. And very soon it will be all over your walls: the lightest shade of beige, is expected to be the paint colour of 2023.

It has also been embraced by a new generation of designers: beige got glam at Poster Girl and insouciant at Sandy Liang, where Carolyn Bessette-Kennedy was on the moodboard. KNWLS regularly use it for its Y2K-inspired collections, and Rokh – the label designed by Rok Hwang – favours beige as part of a pared-back colour palette. 'We're scared of pure colours and beige is a great plain colour that is light, but isn't pure white,' says KNWLS designer Charlotte Knowles, who has rebranded the colour with very 2020s names. 'We rarely use the term "beige",' says KNWLS co-designer Alex Arsenault. "We like to make up names – like "pale rubber" or "dirty cream".'

Hwang likes the colour because 'It makes everything harmonious. If I do something with a bolder colour, it's hard to see [a detail]; it becomes too conceptual. But beige is similar to black. It evokes the idea of sensuality, as well as something that is kind of elevated.'

For a masterclass, look to long-term beige lovers like Pernille Teisbaek and the stylist Suzanne Koller. 'She [Koller] combines different shades and tones of beige,' says Hwang. 'It's a very cool way of wearing it.' Liane Wiggins, the head of womenswear at MatchesFashion, says wearing the colour after dark is a new twist. 'Looks from Peter Do and Ludovic de Saint Sernin and the 16Arlington sequins in neutral tones are beautiful and flattering. Head-to-toe tonal is the chicest way to wear it.'

PHOTOGRAPHS: GETTY IMAGES, IMAXTREE

THE INTERVIEW

In conversation: Sadie Sink

A dark new role in Oscar-tipped 'The Whale' shows exactly what TV star Sadie Sink can do when let loose on the big screen

WORDS BY CLEMENTINA JACKSON
PHOTOGRAPH BY JOSEFINA SANTOS

THE FIRST TIME SADIE SINK APPEARS IN Darren Aronofsky's *The Whale*, she is a foul-mouthed, shouty hurricane of an angry teenager. Stomping around the room, she takes her rage out on everything in her way – her father Charlie included. Played by Brendan Fraser, Charlie is a morbidly obese, reclusive English teacher attempting to reconnect with his estranged daughter during what seem to be the final days of his life. And Ellie – who is played by Sink – is there to ensure the process is as painful (and engrossing) as possible.

'Ellie is certainly not like me in any way,' Sink is keen to clarify when we talk. The 20-year-old is softly spoken, kind-hearted, ambitious, wise beyond her years – and incredibly close to her family, who uprooted from Texas to New Jersey to support her career. Her first big break came at 14, landing the role of Max in Netflix's hit sci-fi television show, *Stranger Things*. 'I was a huge fan before I joined the cast. I watched season one in two days!' she says. 'When I got the role of Max, me and my entire family were like, "OK. All right. This is going to be an exciting new chapter." But once you're in it, you forget the impact the

RISING HIGH
ABOVE: SADIE SINK IN *THE WHALE*. FROM RIGHT: SINK AS MAX IN *STRANGER THINGS*; AT THE CFDA FASHION AWARDS IN 2019. BELOW RIGHT: ON THE RED CARPET FOR *THE WHALE* AT THE VENICE FILM FESTIVAL

STYLING: MOLLY DICKSON, HAIR: TOMMY BUCKET, MAKE UP: QUINN MURPHY. PHOTOGRAPHS: GETTY IMAGES, COURTESY OF A24 & NETFLIX

show has, because it's just so much fun to make.'

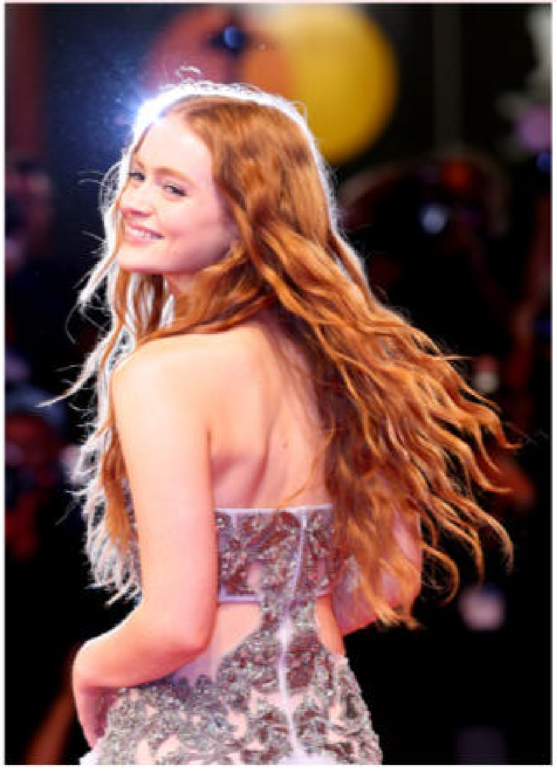
Sink didn't formally train as an actor, but knew it was her passion from a young age. She started performing in Texas community theatres at seven, before winning her first lead role, in the Broadway production of *Annie*, when she was just 10.

It is testament to Sink's talent that, in *The Whale*, Ellie is able to draw empathy and even a few laughs from the audience – despite the devastating nature of the film's subject matter, which covers grief, loneliness, religion and shame. 'It's really tough when you're doing the darker materials,' she says. 'There were days when it was so draining and felt so heavy, because it requires you to fully shed every layer and be really vulnerable.'

Such a challenging film might not have been the obvious next step for an actor who is best known for a sci-fi success, but Sink is leaving behind her 'up-and-coming star' era to become a Hollywood player. *The Whale* received a damp-eyed, six-minute standing ovation at the Venice Film Festival last September, and is being tipped as an Oscars front-runner.

'I'm really excited about stepping into the film space more,' she says. 'Doing *The Whale* has provided so many moments that reminded me why I do what I do. Sometimes I still can't believe I have the opportunity to continue to act and do what I love, and I'm grateful for it every single day.'

Despite the challenge of her latest role, her main takeaway is an uplifting one. 'There's a line in the film where Charlie says, "Do you ever get the feeling that people are incapable of not caring? People are amazing." For someone like Charlie, who has had such tragedies in his life, to believe that statement with every fibre of his being, and still see the good in people, is really hard to do. That's what the film is about to me: finding truth and humanity in people, and seeing them through the lens of love and forgiveness.' ☐



FANTASTIC VISIONS
FROM LEFT: SS23; RIHANNA WEARING VAQUERA IN NEW YORK, 2021; BRYN TAUBENSEE AND PATRIC DICAPRIO; SS23

Introducing: Vaquera

With a cult following, this New York brand is spreading its wings in Europe

WORDS BY ENI SUBAIR

SUBTLETY ISN'T A WORD USED MUCH IN THE WORLD OF VAQUERA, a label with a flair for the fanciful and sometimes impractical. These are clothes for going out in, pieces that radiate delightful irreverence – whether it's the derby bonnet-style hats, voluminous trains or eccentric teddy dresses.

Founded by Patric DiCaprio, a former stylist from Alabama, and Bryn Taubensee, a vintage enthusiast who grew up in Indiana, the brand has enjoyed a steady build-up of industry buzz, celebrity followers and critical acclaim that goes beyond fashion and social media. With devotees including Rihanna and Tessa Thompson, the New York-based label's following is made up of equally confident dressers; people who feel at home in tinsel or large-scale ribbons attached to oversized blazers.

DiCaprio and Taubensee's love of reverie and avant-garde garments is what brought them together in New York, a city that continues to inspire them. 'Coming from a smaller town, you have this idea of fashion as being magical and amazing, and all about artistic expression. But you quickly realise, "Oh, it's just an industry selling clothing,"' DiCaprio says. 'New York fuels Bryn and me. We're not making collections that look like pieces you see on the street. It's what we *want* to see. It's not realism; it's fantasy.'

Their vision for Vaquera captured the eyes of Adrian Joffe and James Gilchrist, the president and vice president of Dover Street Market America and Comme des Garçons America respectively. Joffe and Gilchrist are two of Vaquera's biggest champions, offering a lifeline for the label when the business faltered. 'We had hit rock bottom and run out of money,' DiCaprio says. Taubensee adds: 'We thought, "How do we do a show when we barely have a collection?"' But by February 2020, they were sending larger-than-life frilled camouflage skirts, ribbed ankle-skimming khaki knits and cropped PVC boleros down a runway housed in Dover Street Market's store in Midtown New York, after Gilchrist offered the location as a show space. Joffe later invited Vaquera to be a part of the Dover Street Market Paris family. DSMP helps with support on the production front.

DiCaprio and Taubensee have since taken their show to Paris – a move that felt pivotal after 11 seasons in New York – with a view to expanding their business into Europe. With growth comes the age-old balancing act between making wearable luxury pieces and remaining true to a creative vision. But, so far, it's a juggle they've managed with ease. 'I had a moment when we were in our showroom this season and I got kind of emotional looking around at all the clothes,' Taubensee says. 'I feel like we have really retained our original spirit.'

THE NEW AVANT-GARDE

CHOPOVA LOWENA
EMMA CHOPOVA AND LAURA LOWENA'S PLEATED KILTS CAUGHT THE ATTENTION OF THE INDUSTRY IN 2022 BEFORE GOING ON TO BECOME A GLOBAL CULT HIT. AFTER ITS SS23 SHOW, WHICH PAID HOMAGE TO THE BULGARIAN ROSE FESTIVAL, THE LABEL'S GARMENTS ARE PRIMED FOR MAINSTREAM SUCCESS.

DILARA FINDIKOGLU
BELOVED BY BELLA HADID AND KALI UCHIS, THE ISTANBUL-BORN DESIGNER ALREADY HAS A STARRY ROSTER OF CLIENTS – AND IT'S EASY TO SEE WHY. FINDIKOGLU'S WORK MANAGES TO CONVEY A SENSE OF SEXINESS, GLAMOUR, INTELLECT AND AN INSIDER'S COOL FACTOR, ALL AT ONCE.

MASHA POPOVA
THE CENTRAL SAINT MARTINS GRADUATE'S EPONYMOUS LINE HAS BEEN A HIT WITH COOL-GIRL POP STARS SUCH AS DUA LIPA. POPOVA'S REFRESHING TAKE ON DENIM , REPLETE WITH BLEACHED, GATHERED AND CUT-OUT DETAILS, STEERS THE TIMELESS CLASSIC INTO SUBVERSIVE TERRITORY.

PHOTOGRAPHS: NATALIA IVANOVA/BFA.COM, SAM PENN, GETTY IMAGES, DARIAN DICIANNO/BFA.COM, IMAXTREE, @CHRIS YATES/CHRIS YATES MEDIA

STREET STYLE

CHECK IN

Clashing prints and busy patterns are the antidotes to grey days and dark nights. Swerve a normcore take on jeans and a nice top by layering a highly sought-after plaid Chopova Lowena kilt over dark denim, or liven up your tailoring by wearing classic tartan, Prince of Wales or houndstooth in primary colours that pop.

FAIR AND SQUARE
FROM HOUNDSTOOTH COATS AND MINI PLAID SKIRTS TO MODERN TAKES ON THE KILT, THE SS23 STREETS CHECKED ALL OUR BOXES

WORDS: ENI SUBAIR. PHOTOGRAPHS: IMAXTREE

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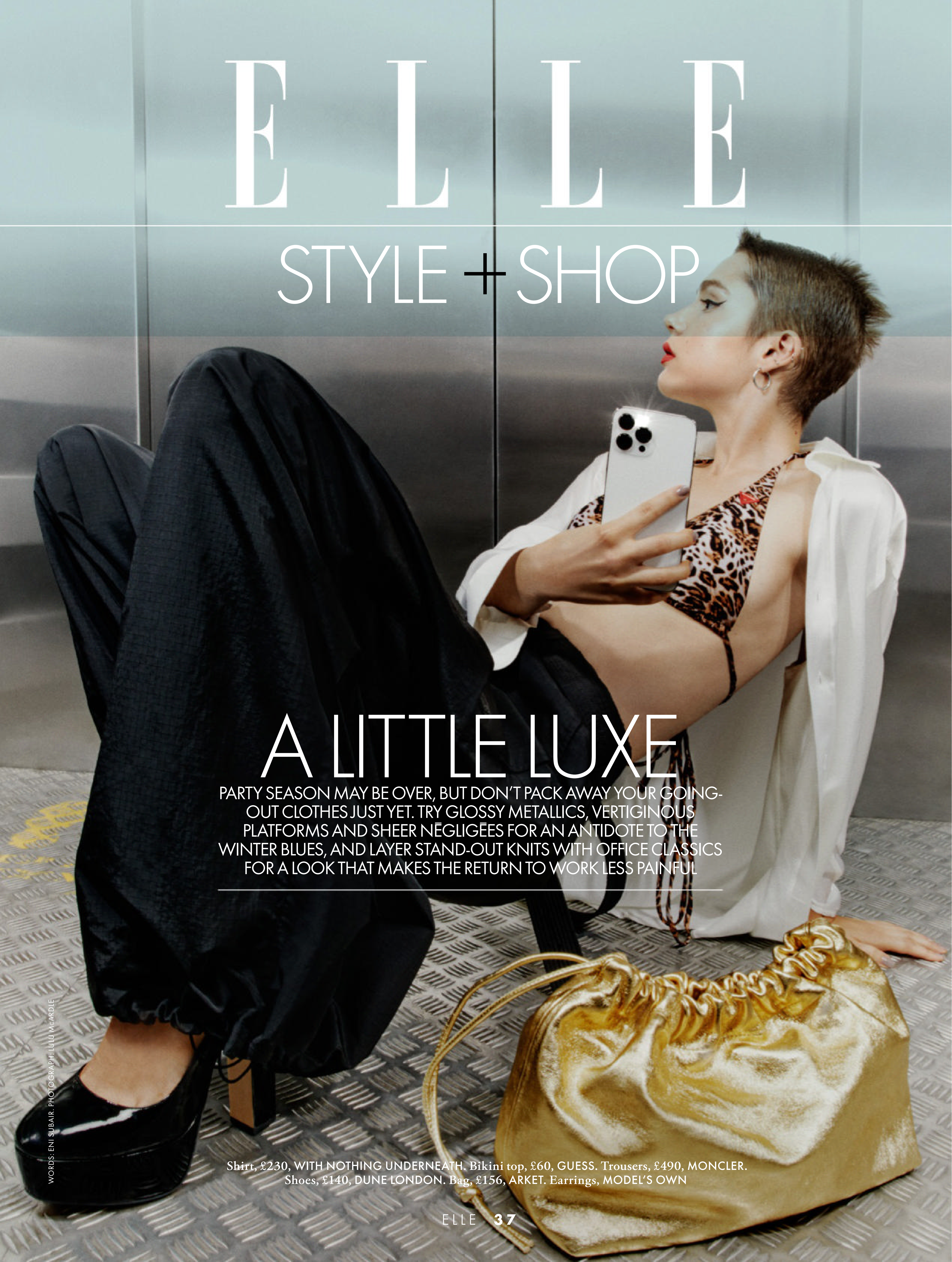
STYLE + SHOP



A LITTLE LUXE

PARTY SEASON MAY BE OVER, BUT DON'T PACK AWAY YOUR GOING-OUT CLOTHES JUST YET. TRY GLOSSY METALLICS, VERTIGINOUS PLATFORMS AND SHEER NĒGLIGĒES FOR AN ANTIDOTE TO THE WINTER BLUES, AND LAYER STAND-OUT KNITS WITH OFFICE CLASSICS FOR A LOOK THAT MAKES THE RETURN TO WORK LESS PAINFUL

Shirt, £230, WITH NOTHING UNDERNEATH. Bikini top, £60, GUESS. Trousers, £490, MONCLER. Shoes, £140, DUNE LONDON. Bag, £156, ARKET. Earrings, MODEL'S OWN

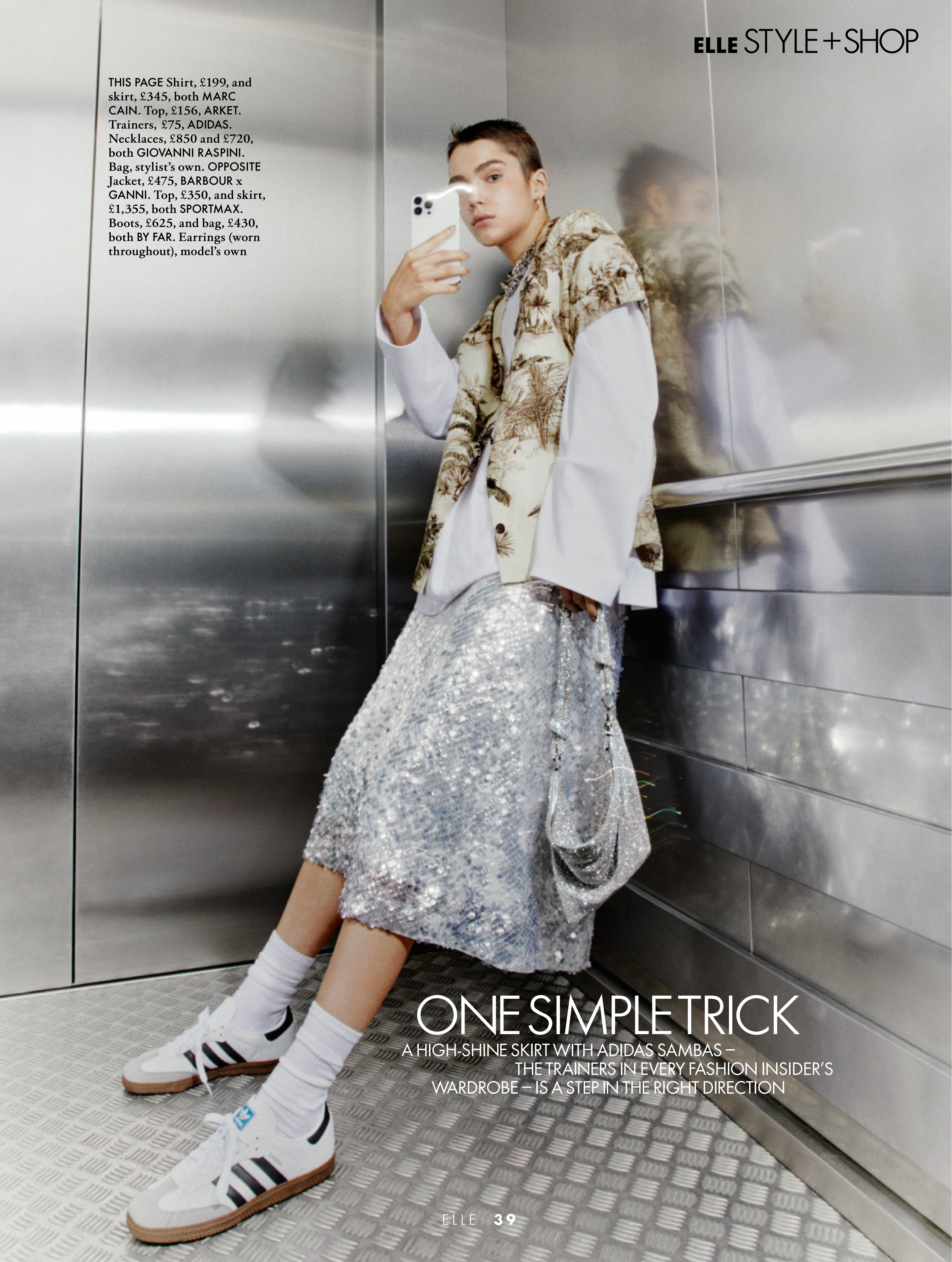
WORDS: ENI SUBAIR. PHOTOGRAPH: LULU McARDLE

THE EDIT

TIME TO SHINE

WINTER STILL WINTERING? HOT METALLICS, GLITTER AND SEQUINS MATCHED WITH UTILITARIAN DAYWEAR IS THE WAY TO SEE OFF THE REST OF THE COLD WEATHER IN STYLE

PHOTOGRAPHS BY LULU McARDLE WORDS BY ENI SUBAIR STYLING BY GEORGIA MEDLEY SHOPPING BY GRACE CLARKE



THIS PAGE Shirt, £199, and skirt, £345, both MARC CAIN. Top, £156, ARKET. Trainers, £75, ADIDAS. Necklaces, £850 and £720, both GIOVANNI RASPINI. Bag, stylist's own. OPPOSITE Jacket, £475, BARBOUR x GANNI. Top, £350, and skirt, £1,355, both SPORTMAX. Boots, £625, and bag, £430, both BY FAR. Earrings (worn throughout), model's own

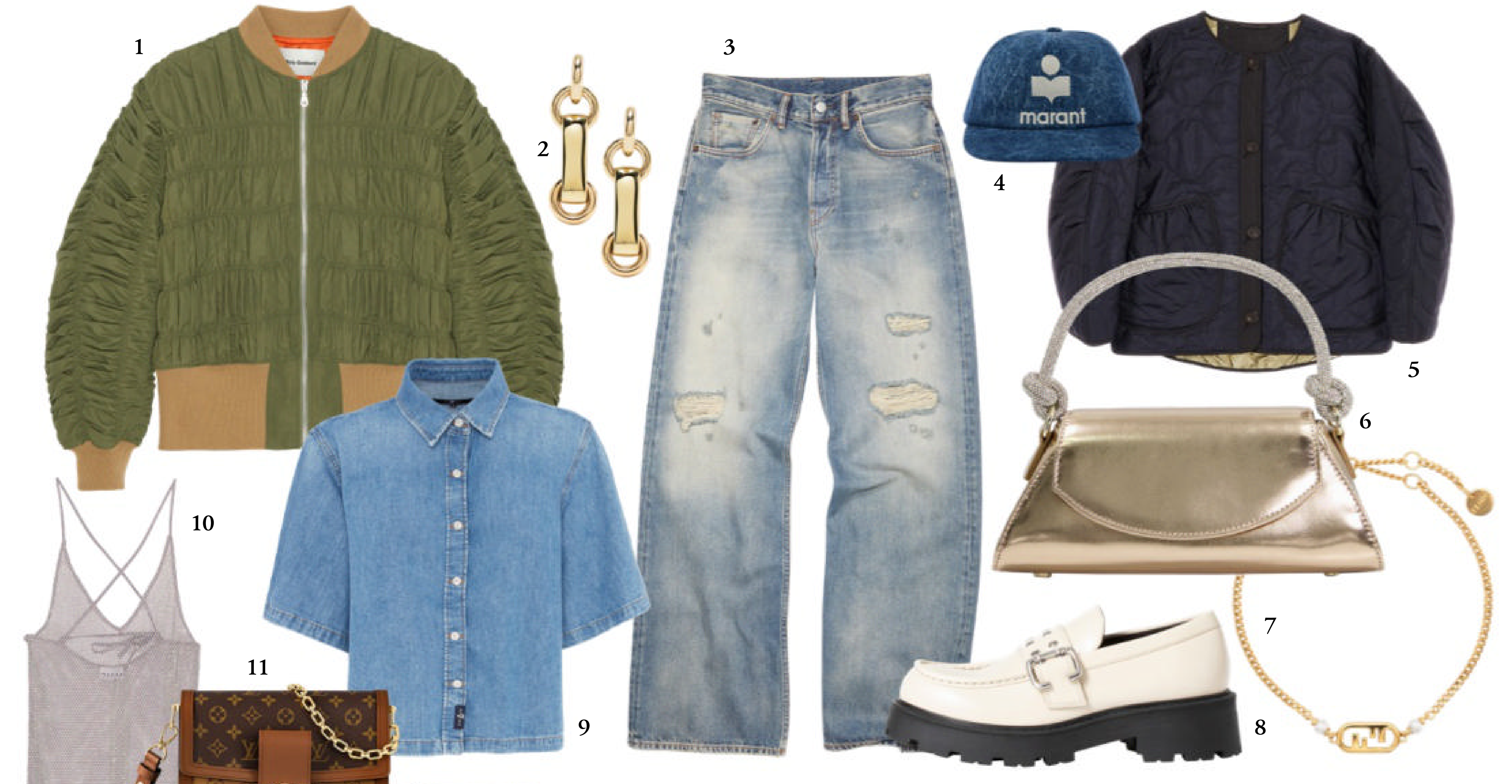
ONE SIMPLE TRICK

A HIGH-SHINE SKIRT WITH ADIDAS SAMBAS – THE TRAINERS IN EVERY FASHION INSIDER'S WARDROBE – IS A STEP IN THE RIGHT DIRECTION

THIS PAGE Jacket, £209, GEOX. Dress, £420, SELF-PORTRAIT. Loafers, £135, VAGABOND. Heels (in hand), £295, RUSSELL & BROMLEY. OPPOSITE Coat, £2,400, TORY BURCH. Waistcoat, £205, WEEKEND MAX MARA. Jeans, £45, NEXT. Hat, £185, WITH NOTHING UNDERNEATH

WHY NOT BOTH?

A HIGH-OCTANE DRESS IS EASY TO COMMIT TO WITH THE RIGHT ACCESSORIES. SWAP CHUNKY LOAFERS FOR PLATFORMS WHEN YOU'RE GOING FROM DAY TO NIGHT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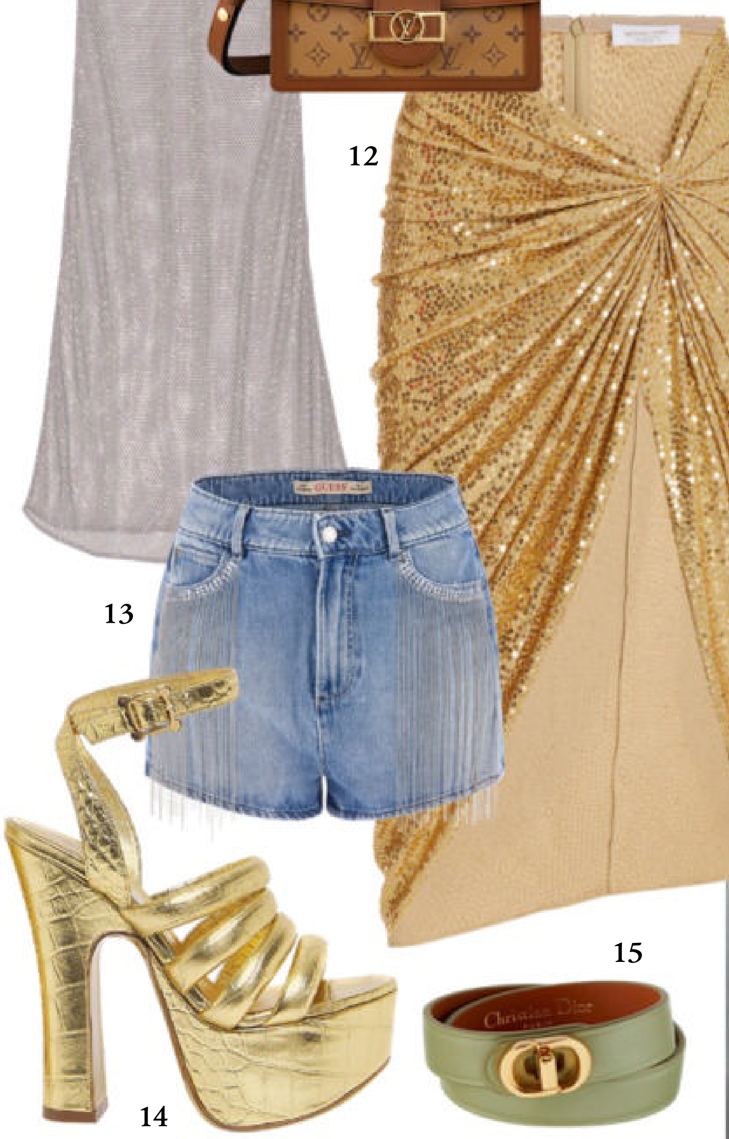
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Christian Dior
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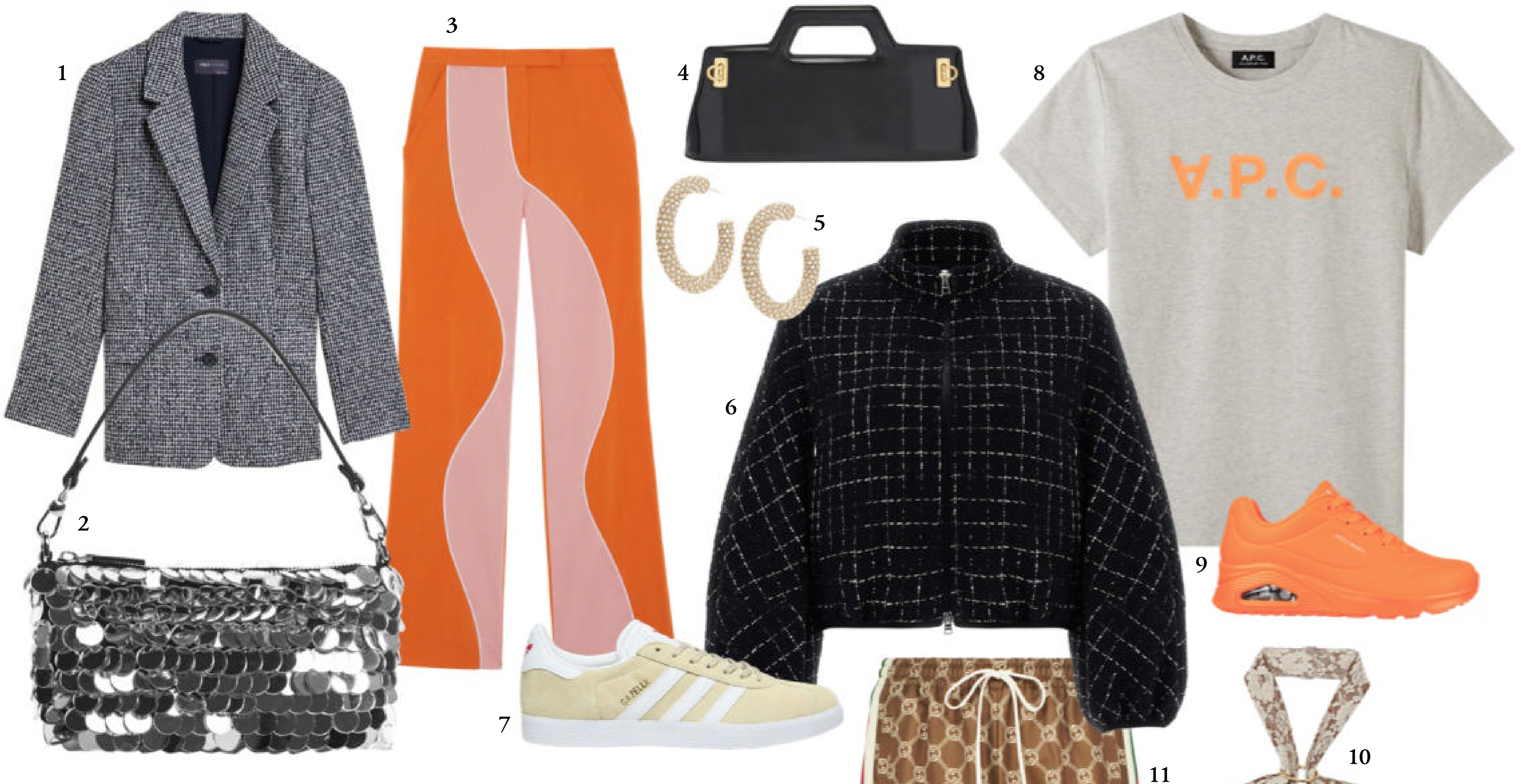
1 Jacket, £516, MOLLY GODDARD
2 Earrings, £85, LAURA LOMBARDI **3** Jeans, £320, ACNE STUDIOS **4** Hat, £140, ISABEL MARANT **5** Jacket, £645, MARFA STANCE
6 Bag, £85, DUNE **7** Bracelet, £350, FENDI
8 Loafers, £135, VAGABOND **9** Top, £180, 7 FOR ALL MANKIND **10** Dress, £675, GANNI **11** Bag, £2,420, LOUIS VUITTON
12 Skirt, £4,141, MICHAEL KORS COLLECTION **13** Shorts, £170, GUESS
14 Platforms, £660, VIVIENNE WESTWOOD
15 Bracelet, £430, DIOR



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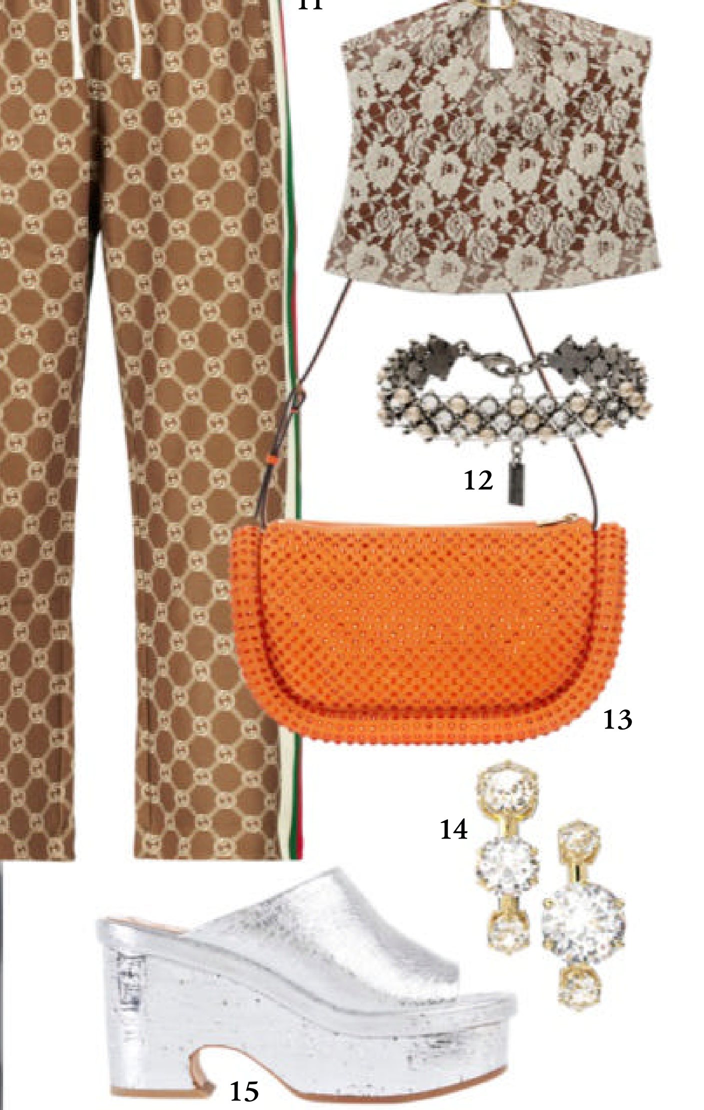
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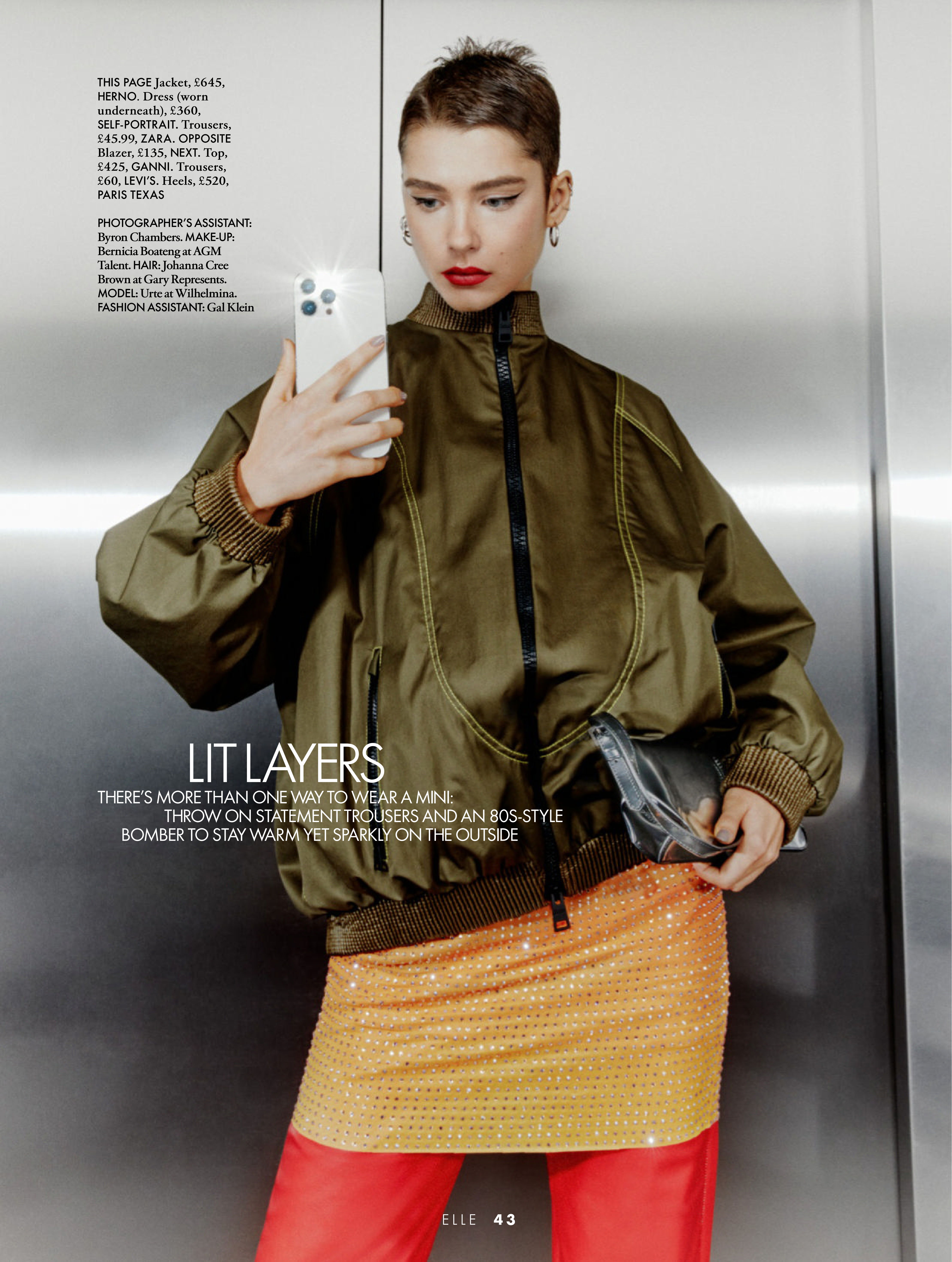
1 Blazer, £69.99, MARKS & SPENCER **2** Bag, £45.99, MANGO **3** Trousers, £495, AHLUWALIA **4** Bag, £1,855, FERRAGAMO **5** Earrings, £670, AMINA MUADDI **6** Jacket, £645, HERNO **7** Trainers, £70, ADIDAS **8** T-shirt, £75, APC **9** Trainers, £85, SKETCHERS **10** Top, £295, REJINA PYO **11** Trousers, £1,000, GUCCI **12** Bracelet, £775, SAINT LAURENT BY ANTHONY VACCARELLO **13** Bag, £990, JW ANDERSON **14** Earrings, £75, SWAROVSKI **15** Clogs, £649, CHLOË



THIS PAGE Jacket, £645, HERNO. Dress (worn underneath), £360, SELF-PORTRAIT. Trousers, £45.99, ZARA. OPPOSITE Blazer, £135, NEXT. Top, £425, GANNI. Trousers, £60, LEVI'S. Heels, £520, PARIS TEXAS

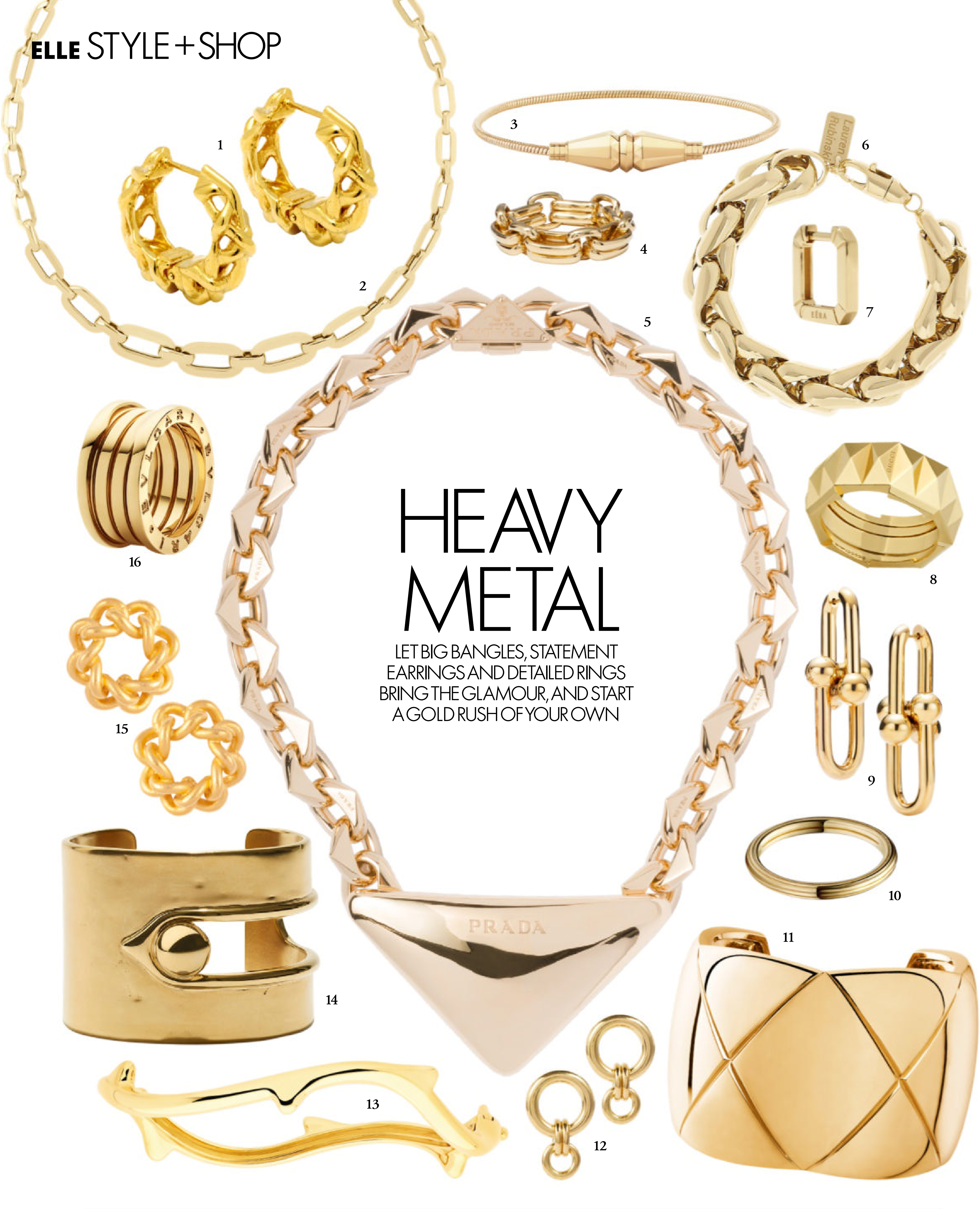
PHOTOGRAPHER'S ASSISTANT: Byron Chambers. MAKE-UP: Bernicia Boateng at AGM Talent. HAIR: Johanna Cree Brown at Gary Represents. MODEL: Urte at Wilhelmina. FASHION ASSISTANT: Gal Klein

LIT LAYERS

THERE'S MORE THAN ONE WAY TO WEAR A MINI: THROW ON STATEMENT TROUSERS AND AN 80S-STYLE BOMBER TO STAY WARM YET SPARKLY ON THE OUTSIDE

HEAVY METAL

LET BIG BANGLES, STATEMENT EARRINGS AND DETAILED RINGS BRING THE GLAMOUR, AND START A GOLD RUSH OF YOUR OWN



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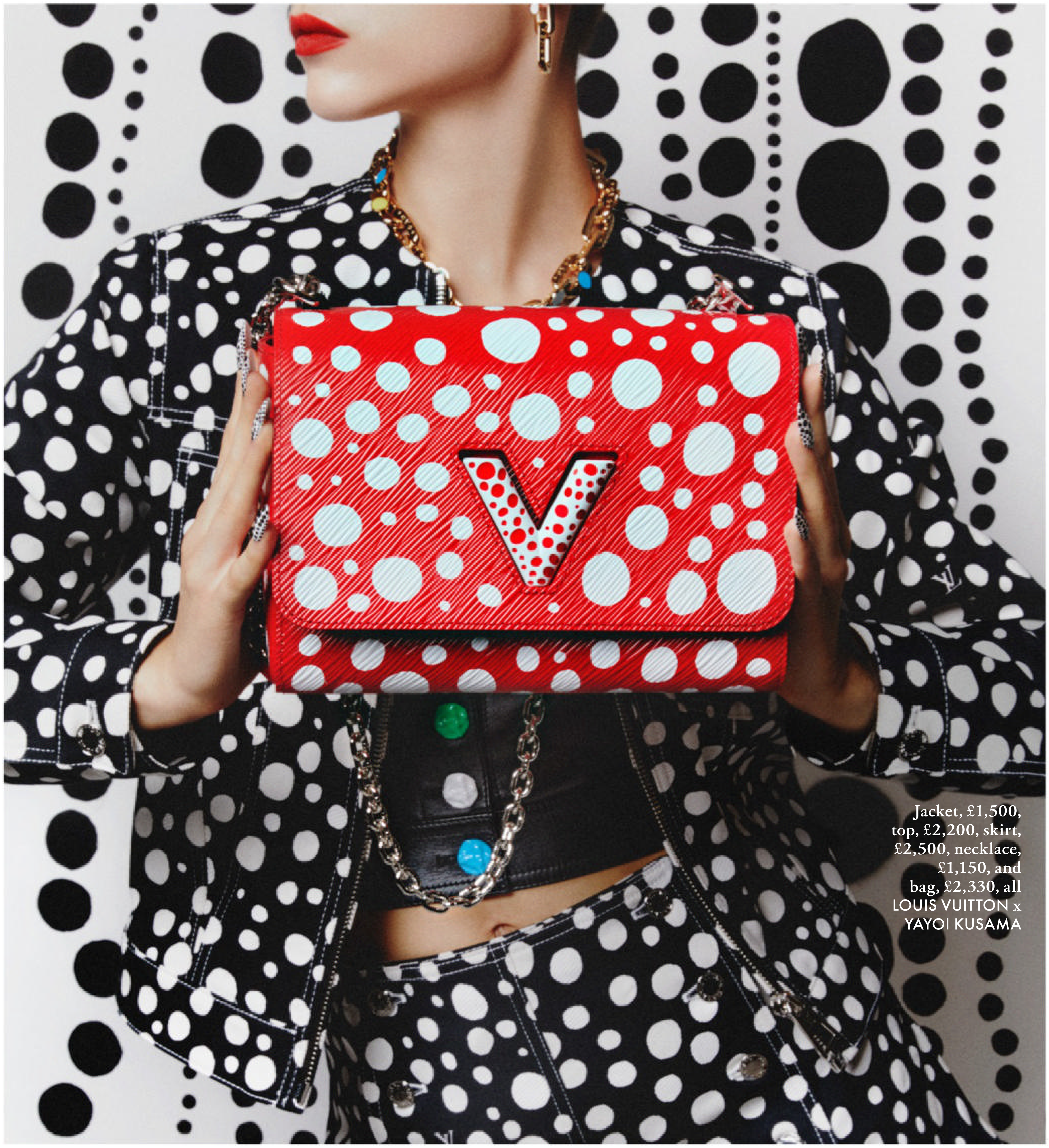
1 Gold-plated earrings, £245, GIOVANNI RASPINI **2** Gold necklace, £3,715, ROBERTO COIN **3** Yellow-gold bangle, £3,790, BOUCHERON **4** 18k-gold chain ring, £3,850, FERNANDO JORGE at MATCHESFASHION **5** Yellow-gold large pendant necklace, price on request, PRADA **6** 14k-gold bracelet, £4,285, LAUREN RUBINSKI at NET-A-PORTER **7** Single gold earring, £460, EĒRA **8** 18k-gold large ring, £2,470, GUCCI **9** 18k-gold earrings, £5,750, TIFFANY & CO **10** Gold-plated ring, £35, PANDORA **11** 18k-yellow-gold bangle, price on request, CHANEL **12** 18k-gold earrings, £1,620, SPINELLI KILCOLLIN at MYTHERESA **13** Yellow-gold bracelet, £6,000, DIOR **14** 24k-gold-soaked brass cuff, £480, GOOSSENS PARIS **15** Vintage gold-plated earrings, £48, SUSAN CAPLAN **16** 18k-gold ring, £2,670, BVLGARI

SHOPPING: GRACE CLARKE



Jacket, £1,500, top, £2,200, skirt, £2,500, necklace, £1,150, and bag, £2,330, all LOUIS VUITTON x YAYOI KUSAMA

THE PIECE

On the dot

Yayoi Kusama's iconic infinity spots are as timeless as the leather pieces they adorn in the Japanese artist's new collaboration with Louis Vuitton. Marking the 10th anniversary of their first playful partnership, this celebration of Kusama's work nods to the Sixties mod.

PHOTOGRAPH BY LULU McARDLE STYLING BY GEORGIA MEDLEY

WORDS: EVE WALKER. HAIR: JOHANNA CREE BROWN AT GARY REPRESENTS. MAKE-UP: BERNICIA BOATENG. NAILS: MADDY AYERS

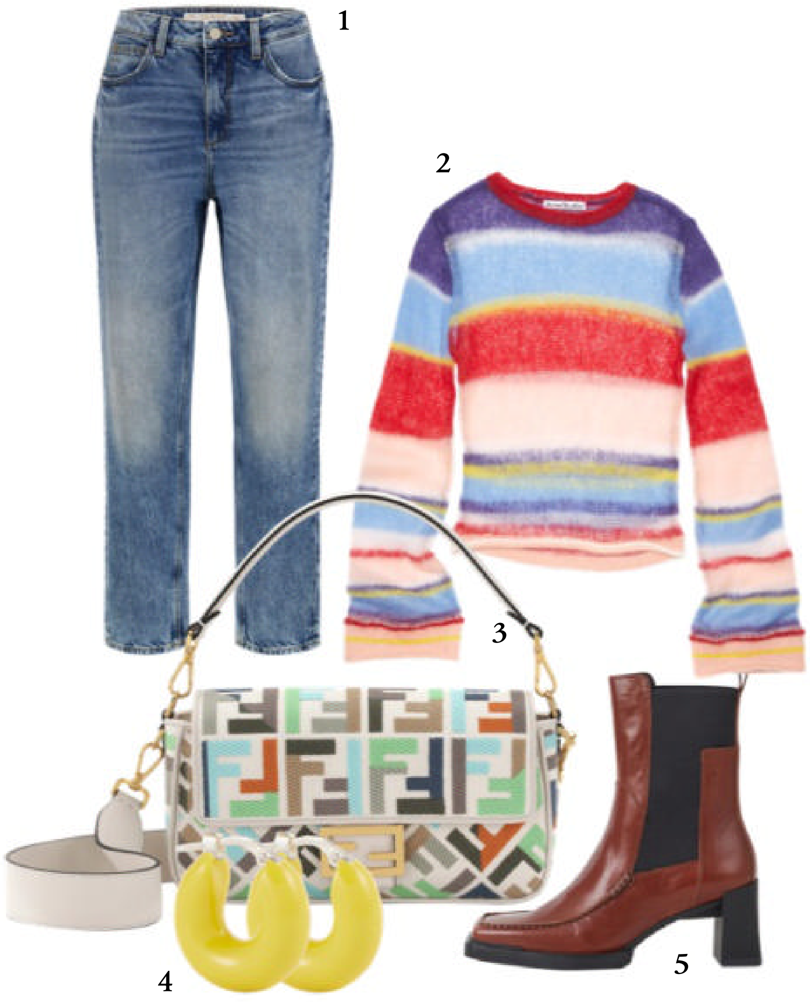
DRESS CODE

THE KNIT LIST

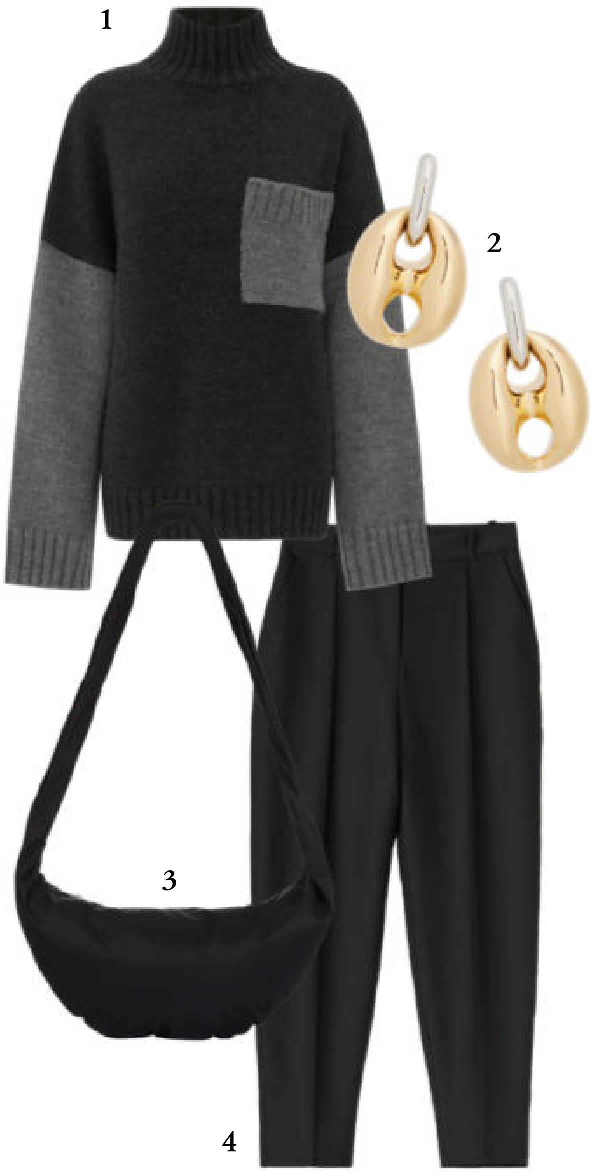
ADD TACTILE TEXTURE TO YOUR WORK LOOK

PHOTOGRAPHS DARREL HUNTER

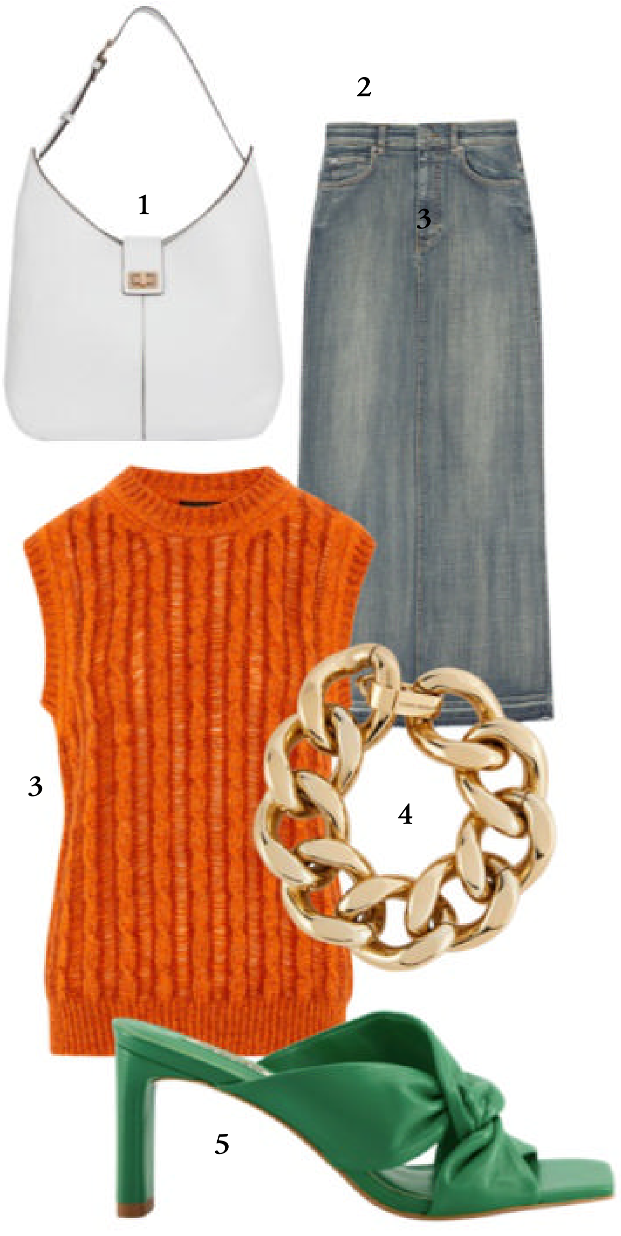
MAKE KNITWEAR THE STANDOUT PIECE IN AN OFFICE-READY ensemble rather than an outfit-ruining add-on. Take cues from our fashion editor, Georgia Medley (below), and our editor-in-chief, Kenya Hunt (right), who show how it's done.



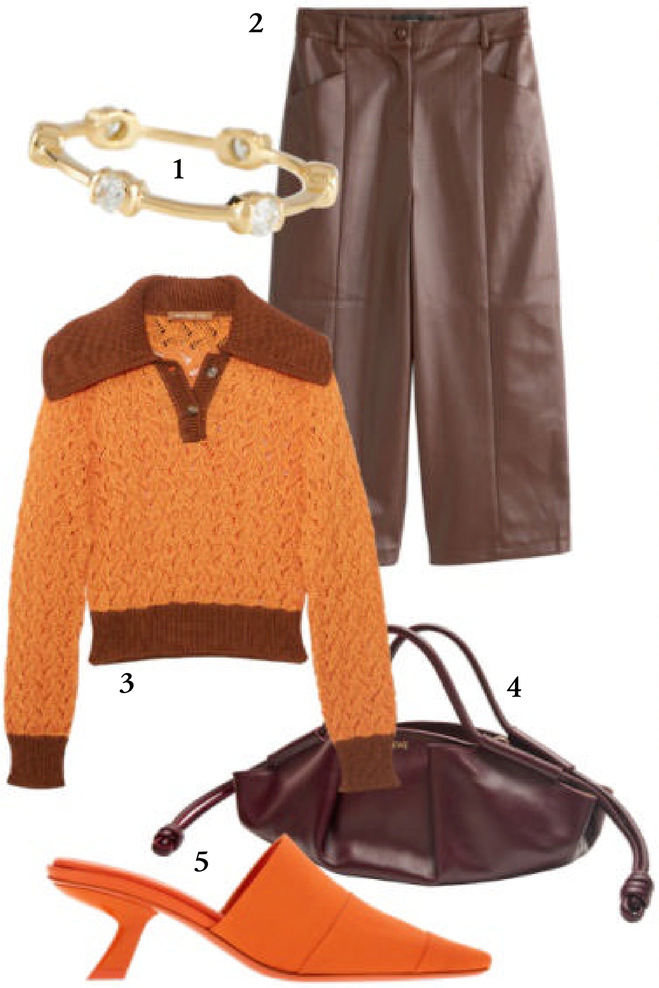
1 Jeans, £95, GUESS **2** Jumper, £400, ACNE STUDIOS **3** Bag, £2,350, FENDI **4** Earrings, £320, JIL SANDER **5** Boots, £165, VAGABOND



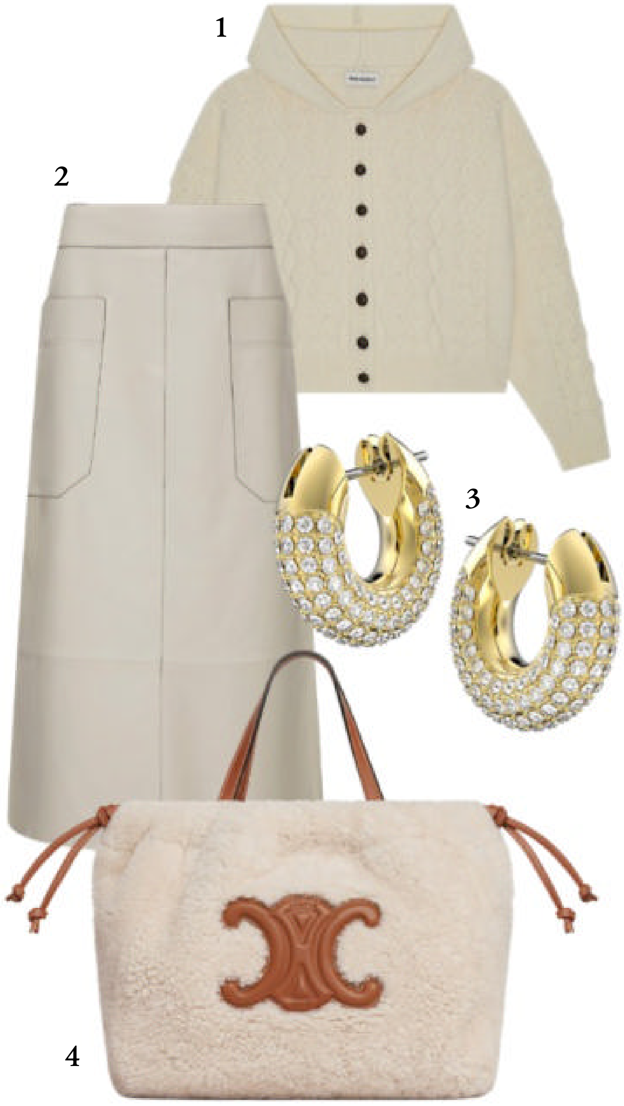
1 Jumper, £490, JW ANDERSON
2 Earrings, £250, PACO RABANNE
3 Bag, £450, EMPORIO ARMANI
4 Trousers, £280, TOTEME



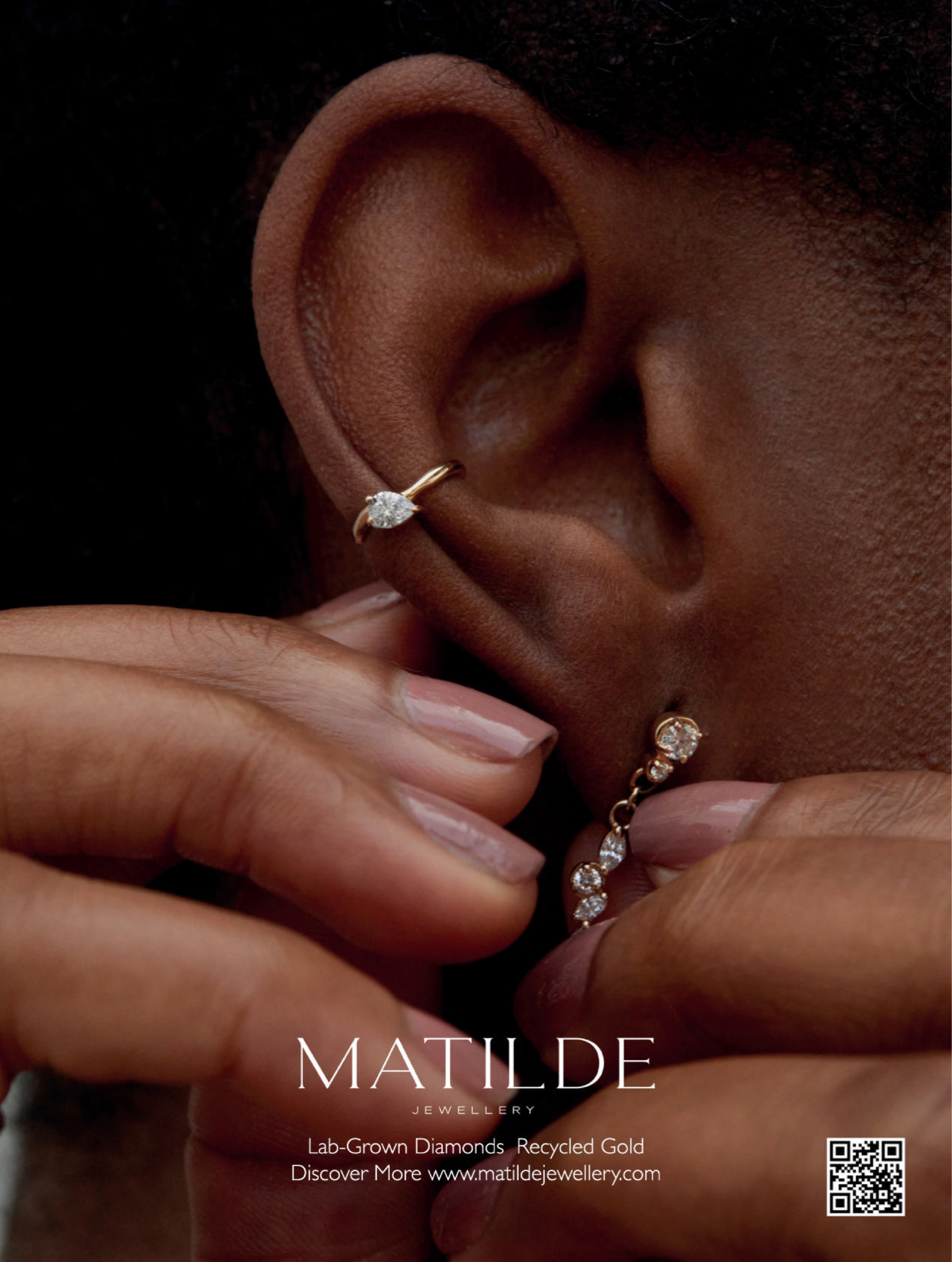
1 Bag, £150, GEOX **2** Skirt, £225, GANNI **3** Vest, £295, AGR **4** Bracelet, £200, ISABEL MARANT **5** Shoes, £95, DUNE



1 Ring, £1,311, MELISSA KAYE at MYTHERESA **2** Trousers, £38, NEXT **3** Jumper, £450, REJINA PYO **4** Bag, £2,800, LOEWE **5** Shoes, £685, FERRAGAMO



1 Jumper, £300, MOLLY GODDARD **2** Skirt, £975, JOSEPH **3** Earrings, £95, SWAROVSKI **4** Bag, £2,500, CELINE by HEDI SLIMANE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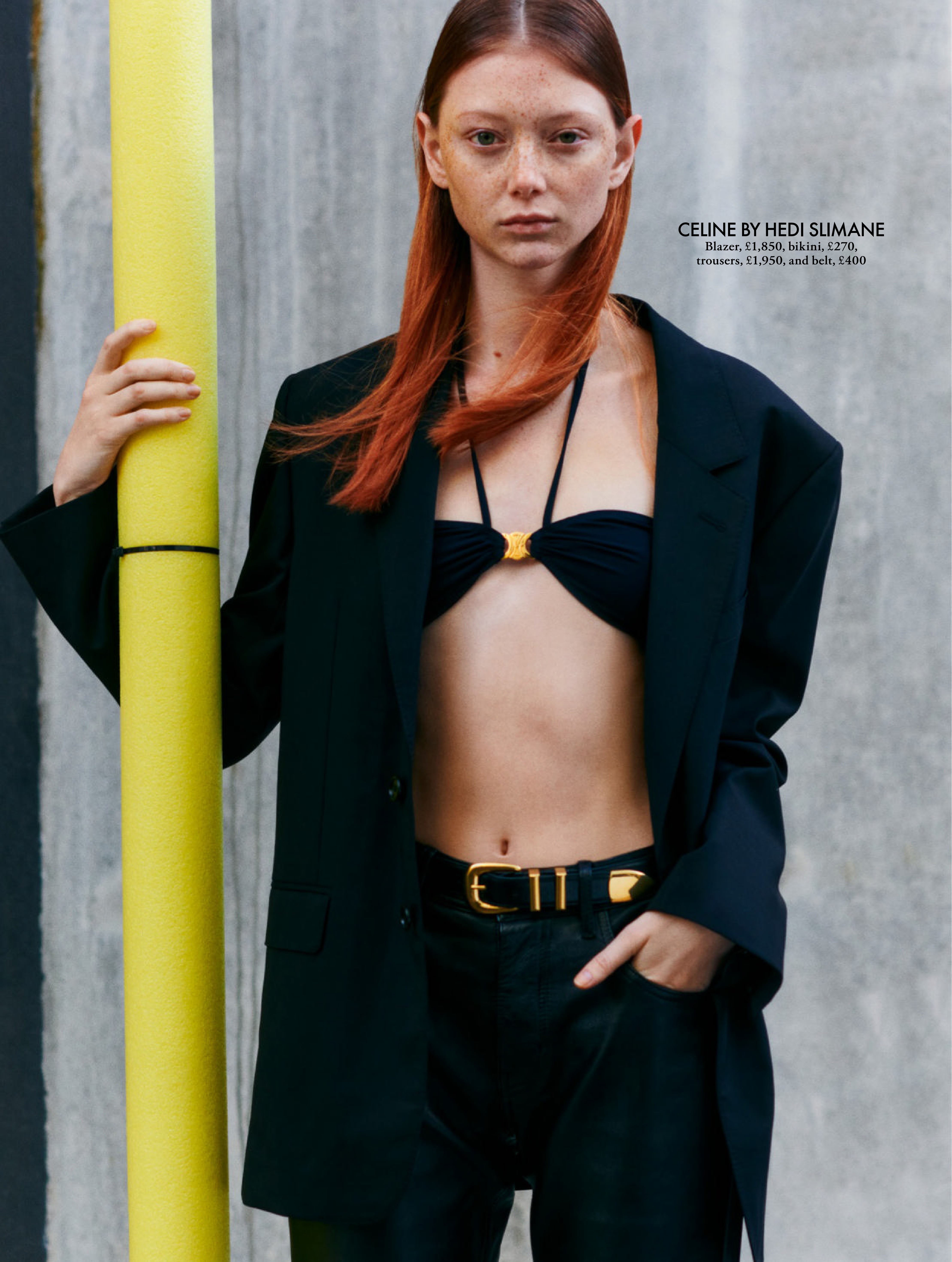
FASHION + READS

WHAT DO WE WANT FROM THE YEAR AHEAD? THERE'S PLENTY TO THINK ABOUT AS WE LAUNCH INTO A NEW YEAR AT A TIME OF GREAT FLUX. START AS YOU MEAN TO GO ON WITH 38 PAGES OF OUR COLLECTIONS SHOOTS, SHOWCASING EVERY ESSENTIAL LOOK OF THE UPCOMING SEASON. THEN EMBRACE THE RESILIENCE OF HOPE AS WE LEARN HOW TO FIND THE LIGHT IN DARK TIMES. GREAT THINGS ARE COMING YOUR WAY.

PHOTOGRAPH: PHILIP MESSMANN



CELINE BY HEDI SLIMANE
Blazer, £1,850, bikini, £270,
trousers, £1,950, and belt, £400

SET THE TONE

BEYOND THE HEADLINE-GRABBING CATWALK MOMENTS, THERE WAS ANOTHER STORY BEING TOLD THIS SEASON, OF TIMELESS PIECES IN A CLASSIC PALETTE. WEAR NOW, TREASURE FOREVER

PHOTOGRAPHS PHILIP MESSMANN STYLING AURELIA DONALDSON

ERDEM
Shirt, £695, top, £2,295, skirt, £1,295, and shoes, £625

DIOR
Corset, £1,350, vest, £590,
and trousers, £1,450

MOLLY GODDARD
T-shirt, £66, skirt, price on request,
and boots, £344. Pants, stylist's own

TOVE
Top, £745, and trousers, £795.
Boots, stylist's own

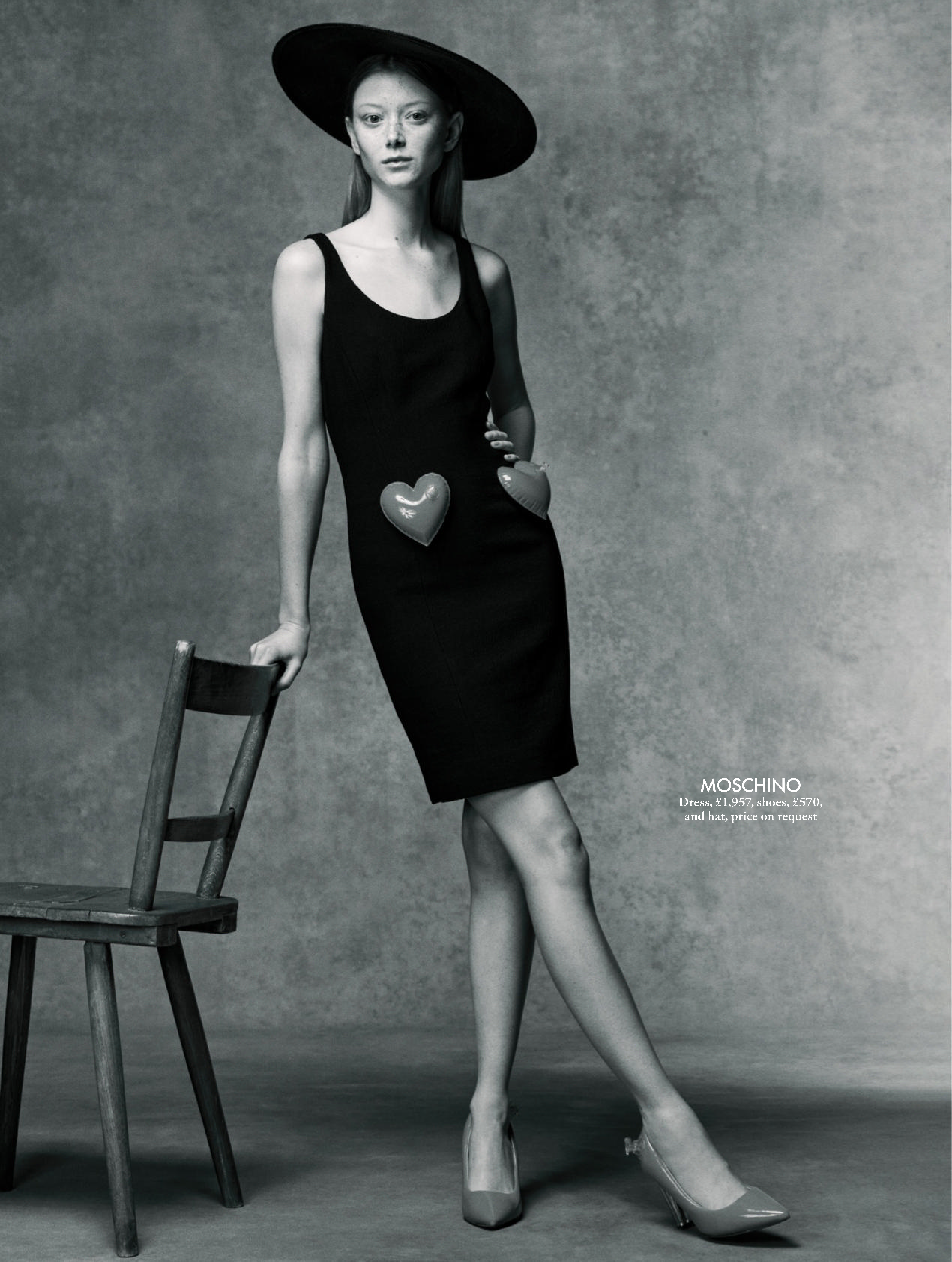
CHRISTOPHER KANE
Dress, price on request

MAX MARA
Bra, £205, trousers, £505, and
bag, price on request

MIU MIU
Jacket, £3,100, top, £720, silk top (underneath), £550, skirt, £850, pants, £350, and belt, £430

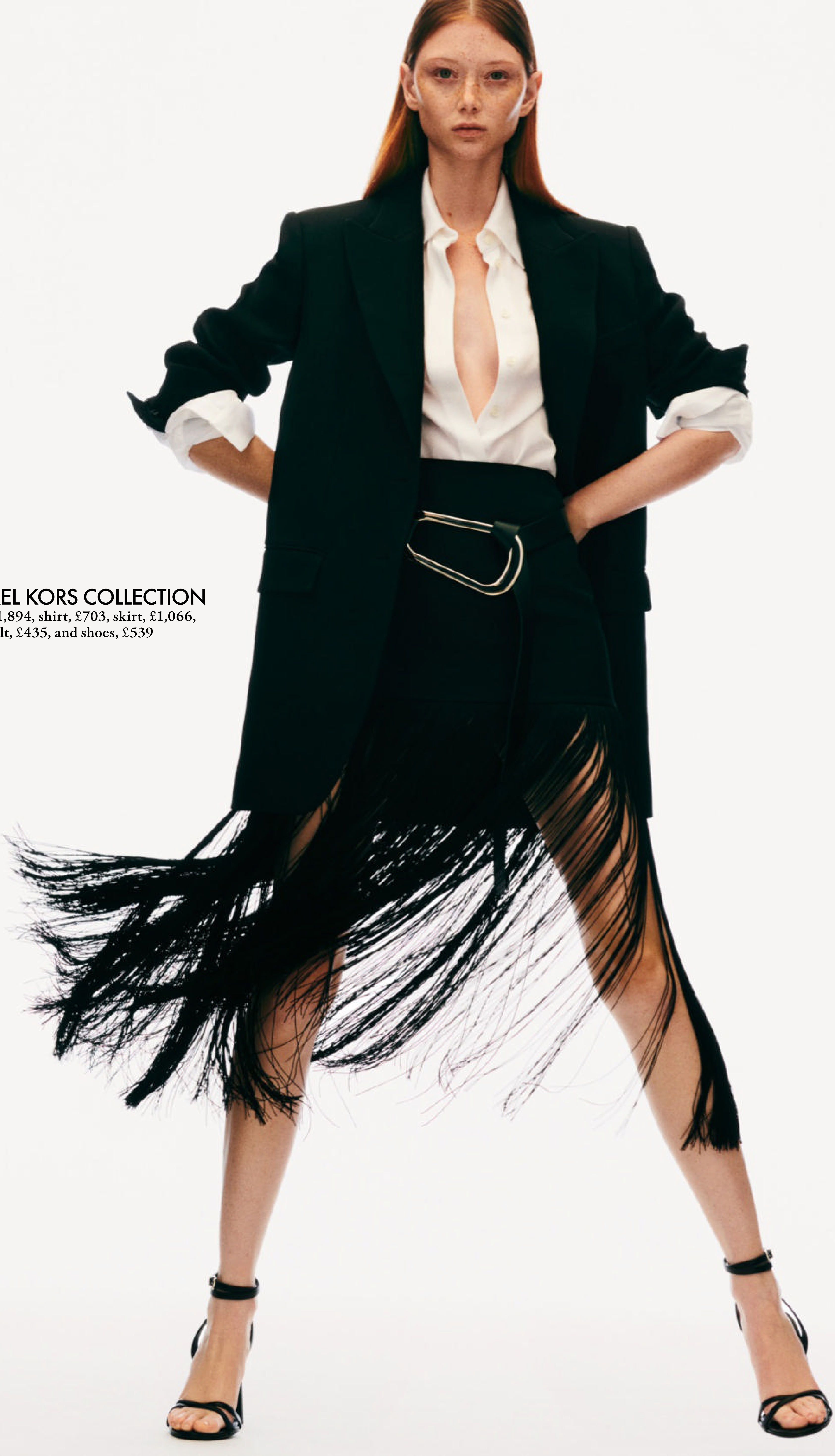
ALBERTA FERRETTI
Jacket, £1,365, trousers, £1,190, and hat, £410

EMPORIO ARMANI
Dress, £620



MOSCHINO
Dress, £1,957, shoes, £570,
and hat, price on request

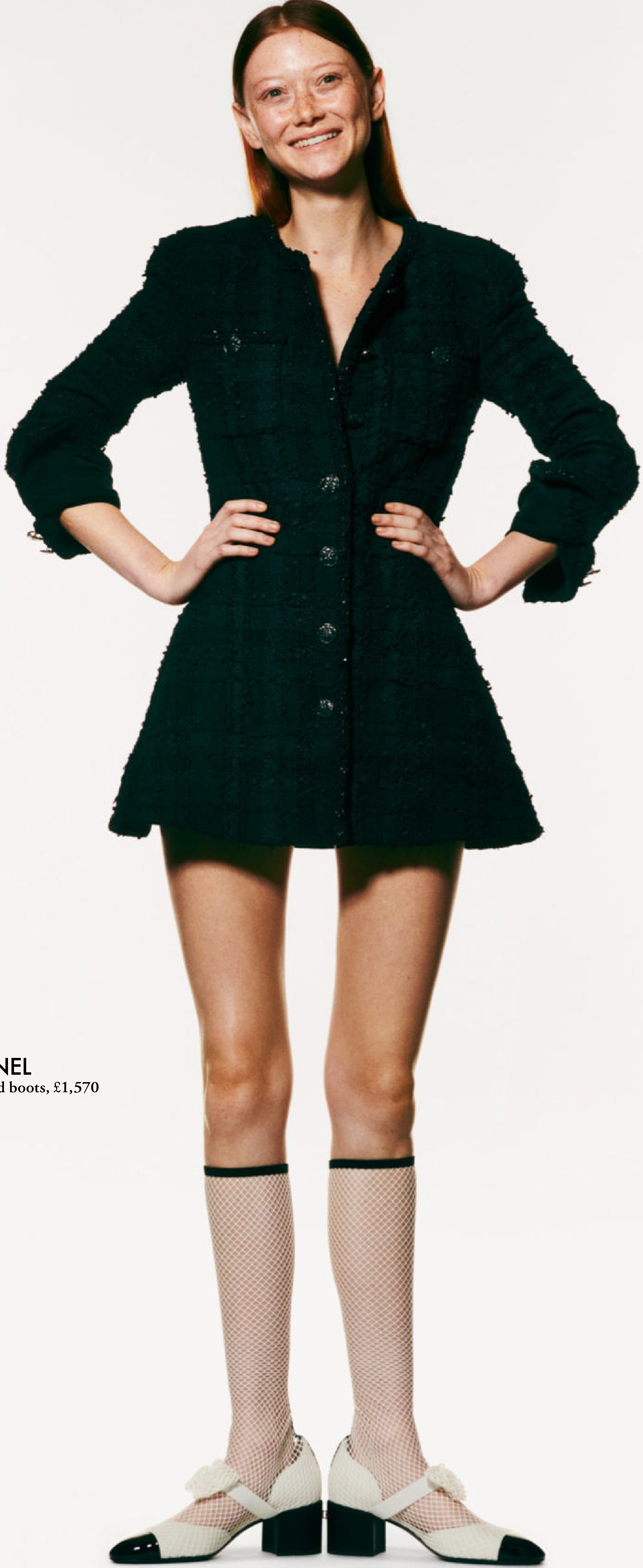
ISABEL MARANT
Jacket, £1,900



MICHAEL KORS COLLECTION
Blazer, £1,894, shirt, £703, skirt, £1,066,
belt, £435, and shoes, £539

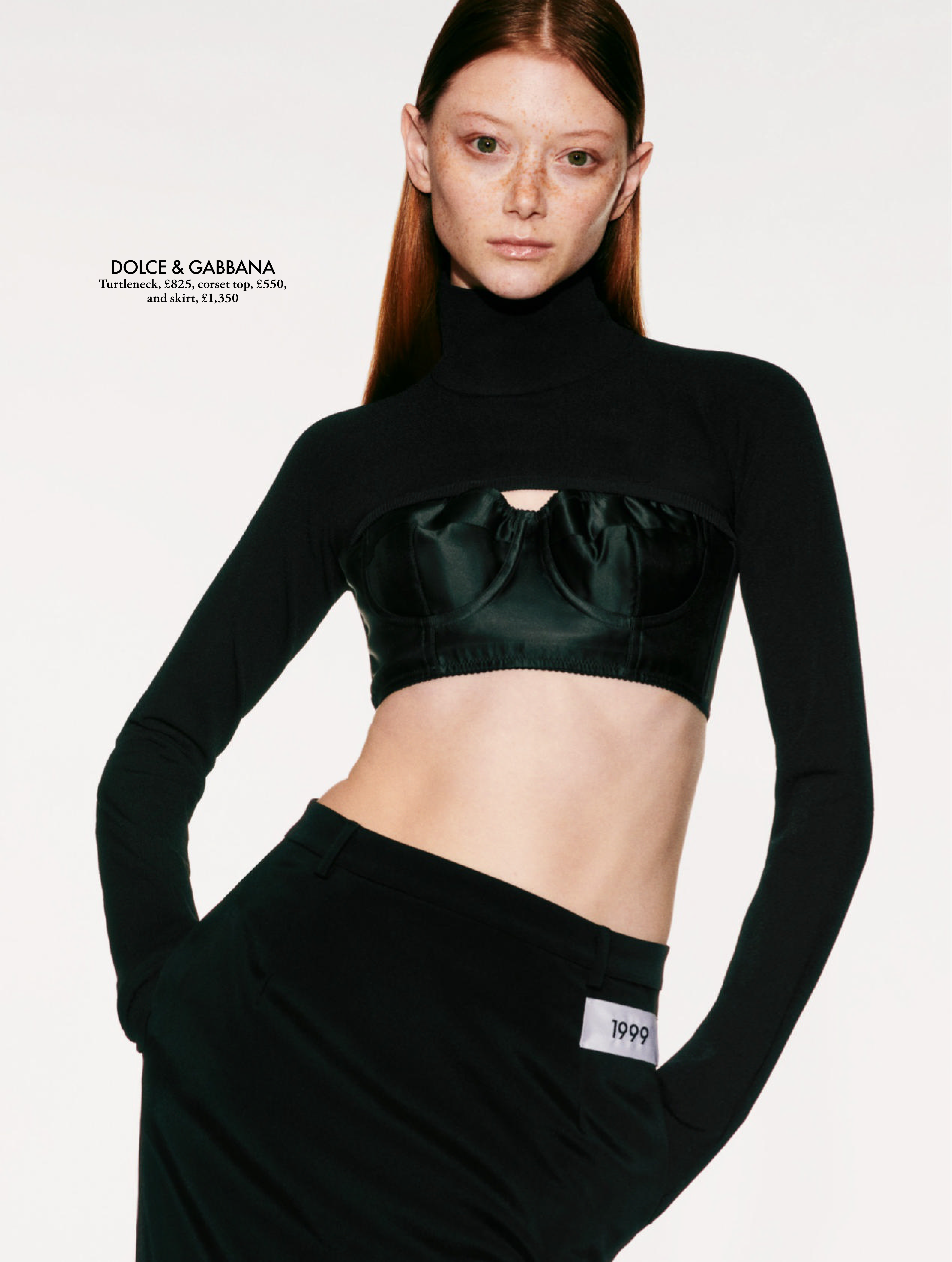
CHLOÉ
Dress, £4,489

NENSI DOJAKA
Blazer, £1,333, bra, £585,
and leggings, £616

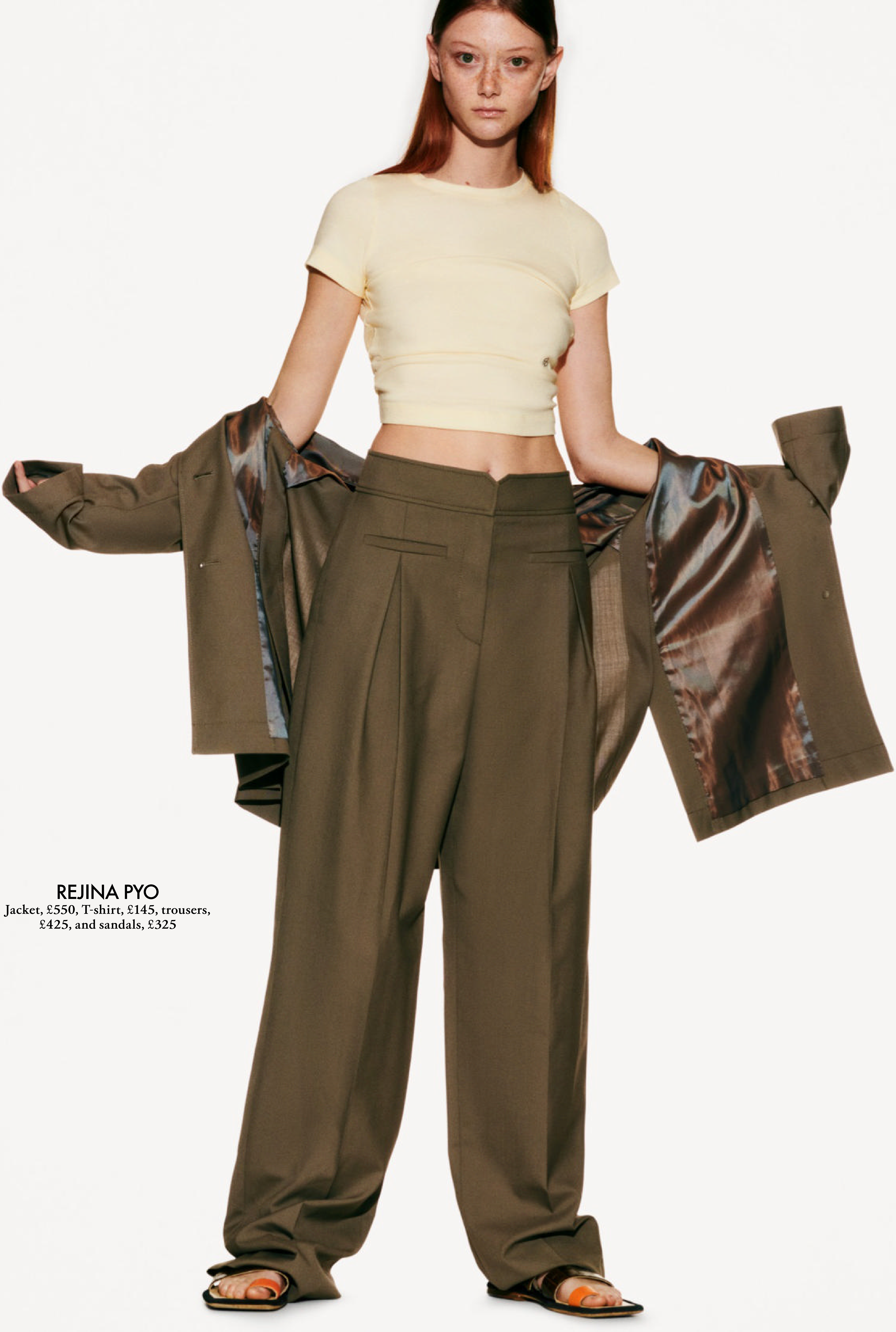


CHANEL
Jacket, £8,530, and boots, £1,570

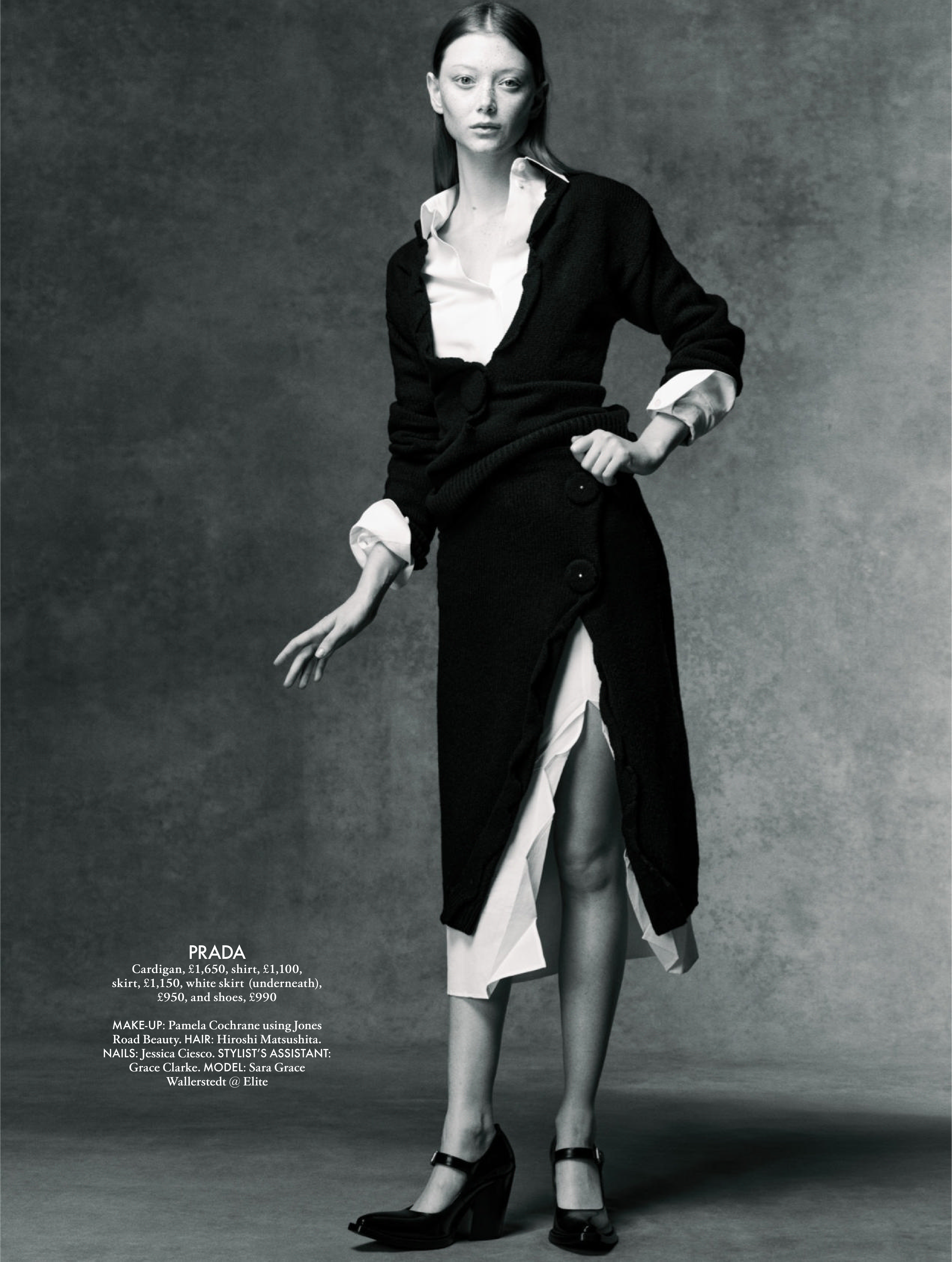
LOUIS VUITTON
Jacket, dress, tights, and boots,
all price on request



DOLCE & GABBANA
Turtleneck, £825, corset top, £550,
and skirt, £1,350



REJINA PYO
Jacket, £550, T-shirt, £145, trousers, £425, and sandals, £325



PRADA

Cardigan, £1,650, shirt, £1,100, skirt, £1,150, white skirt (underneath), £950, and shoes, £990

MAKE-UP: Pamela Cochrane using Jones Road Beauty. HAIR: Hiroshi Matsushita. NAILS: Jessica Ciesco. STYLIST'S ASSISTANT: Grace Clarke. MODEL: Sara Grace Wallerstedt @ Elite

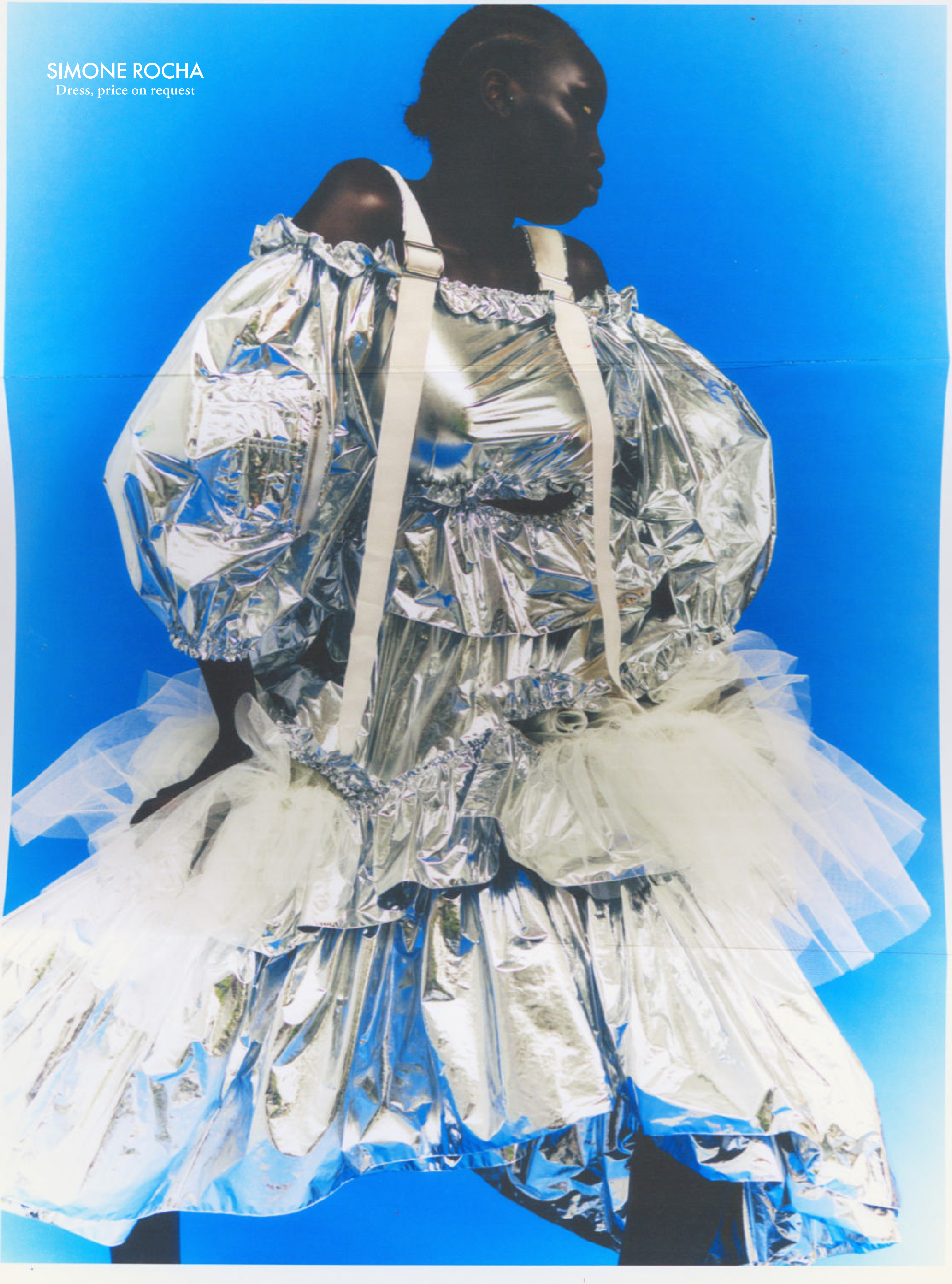
BRIGHT

ALEXANDER McQUEEN
Bodysuit, £1,790, and belt, £1,490

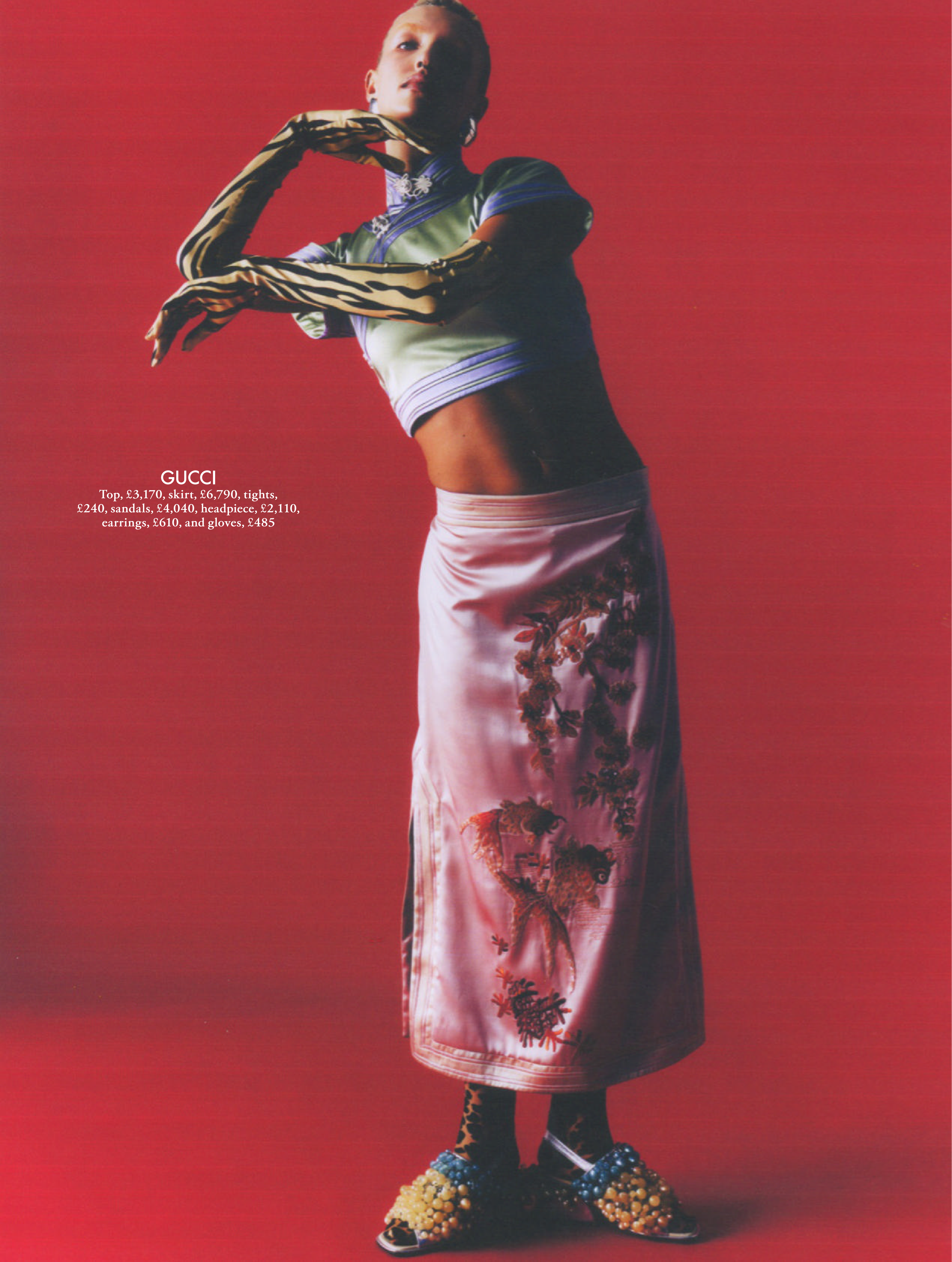
SPARKS

WITH EACH NEW SEASON COMES A FRESH APPROACH TO FASHION—AND FOR SPRING/SUMMER 2023, EYE-POPPING COLOUR ARRIVES IN DARING ABUNDANCE

PHOTOGRAPHS **PETROS** STYLING **JENNY KENNEDY**



SIMONE ROCHA
Dress, price on request



GUCCI
Top, £3,170, skirt, £6,790, tights, £240, sandals, £4,040, headpiece, £2,110, earrings, £610, and gloves, £485

FENDI
Dress, price on request

16ARLINGTON

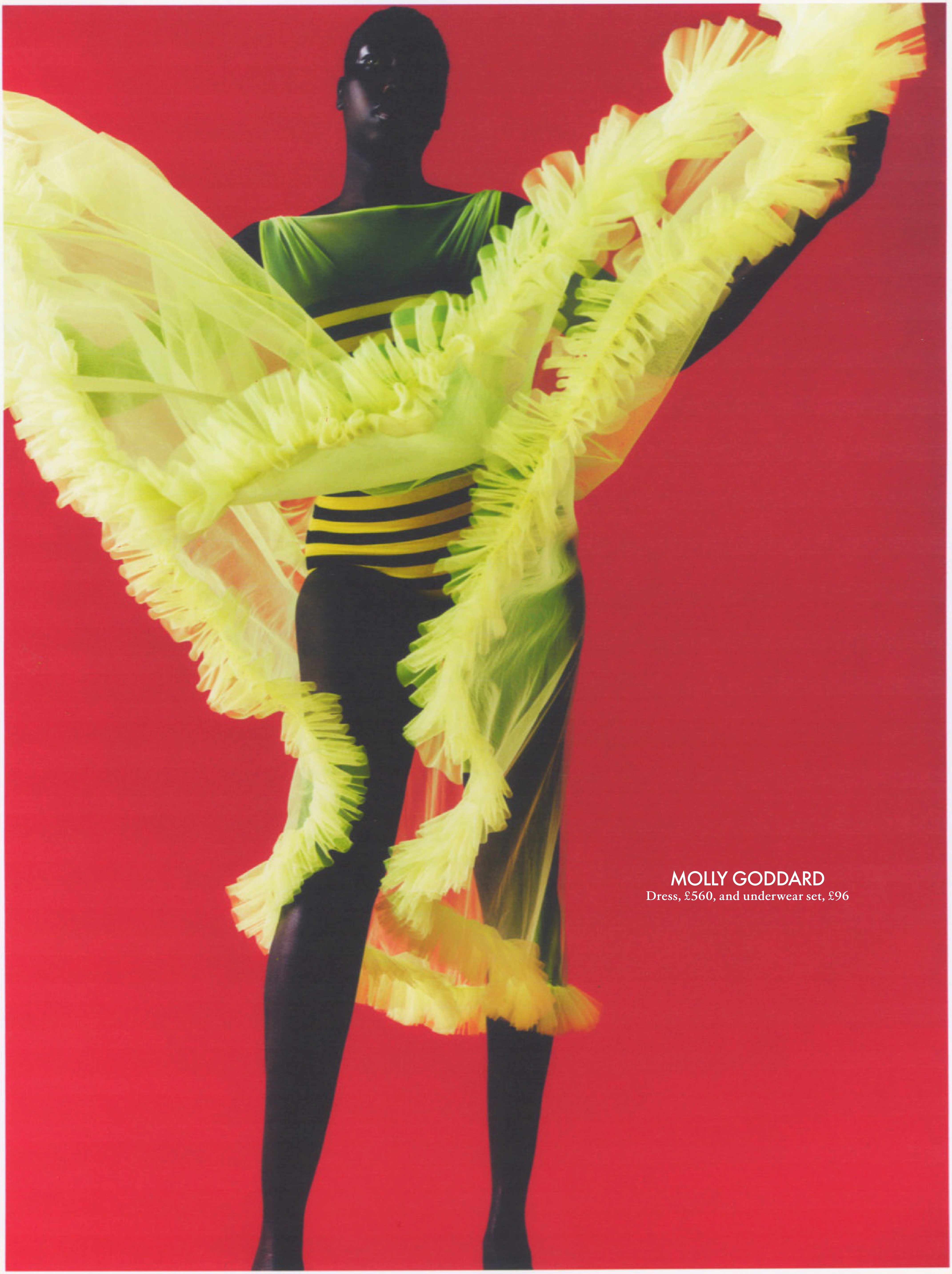
Top and shoes, both price on request, and skirt, £495

HARRIS REED

Jacket, trousers and hat, all price on request.
Shoes, £635, Vivienne Westwood

LOEWE
Dress, price on request

JW ANDERSON
Dress, £790



MOLLY GODDARD
Dress, £560, and underwear set, £96

ANGEL

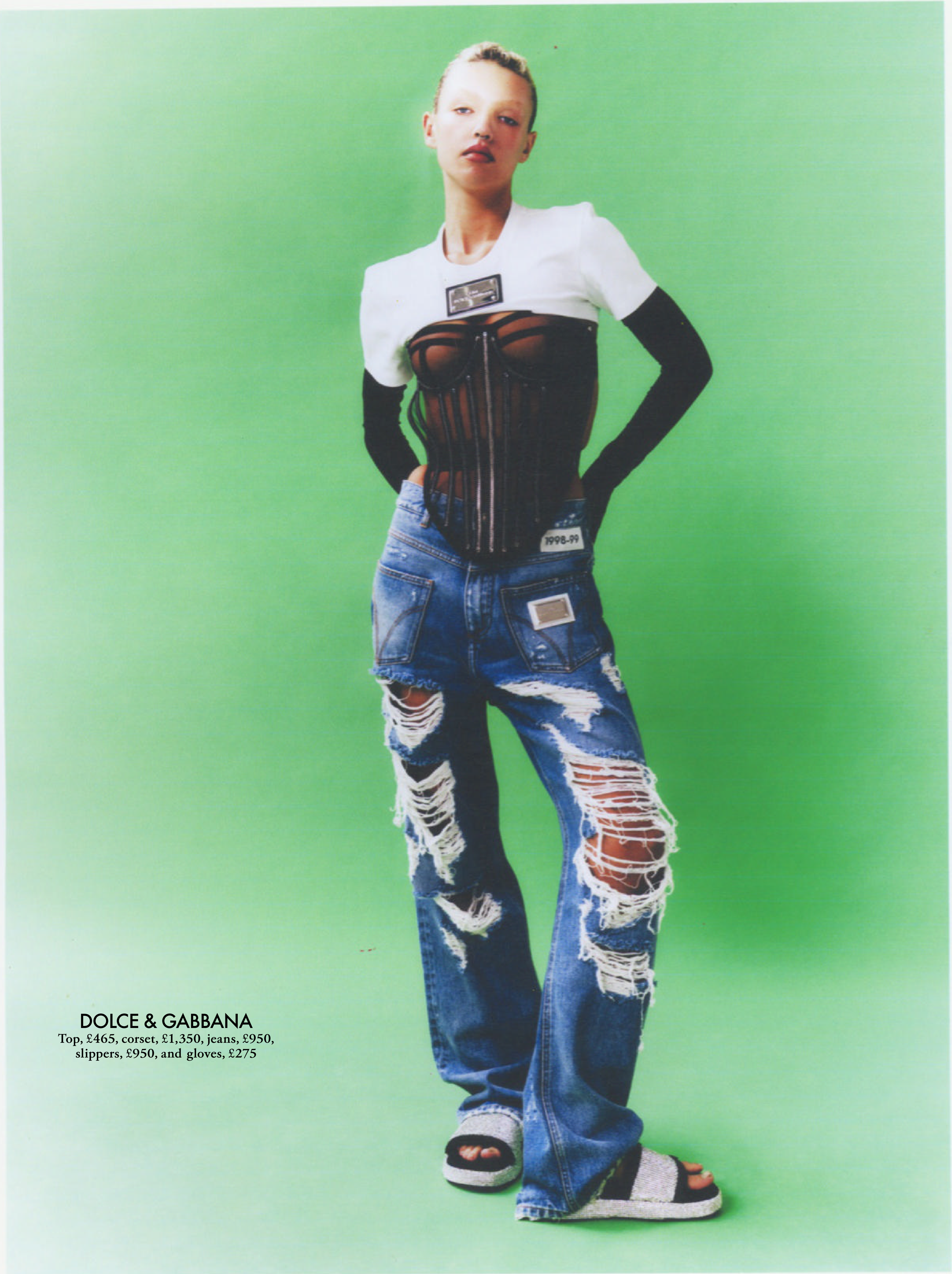
SALVATORE FERRAGAMO
Top, £4,555, jeans, £6,585, and shoes, £775

CHET LO
Dress, price on request

GIVENCHY
Jacket, £1,290, skirt, £1,465, and earrings, £685

VERSACE
Coat, about £2,530, dress, about £3,400, trousers, about £1,180, and jewellery and shoes, all price on request

VIVIENNE WESTWOOD
Dress, £1,790, and shoes, £635



DOLCE & GABBANA
Top, £465, corset, £1,350, jeans, £950, slippers, £950, and gloves, £275

CHET LO
Dress and headpiece, both price on request

MAKE-UP: Celia Evans. MAKE-UP ASSISTANT: Emily Engleman. HAIR: Yoshitaka Miyazaki. HAIR ASSISTANT: Maiko Komori. STYLIST'S ASSISTANT: Grace Clarke. MODELS: BingBing Liu @ IMG; Omowunmi @ PRM; Isla @ Storm; Aj Yel @ Milk. CASTING: Ikki Casting

WHEN YOU BELIEVE

FOLLOWING A SLOW-BURN ASCENT ON SCREEN, NAOMI ACKIE'S MOMENT HAS COME AS WHITNEY HOUSTON IN *I WANNA DANCE WITH SOMEBODY*. *LENA DE CASPARIS* MEETS A WOMAN LEARNING TO CELEBRATE THE HIGHS

PHOTOGRAPHS EKUA KING STYLING JENNY KENNEDY

This page: jacket, £1,590, earcuff, £290, earrings, £420, silver ring, £350 (all worn throughout), all ALEXANDER McQUEEN. Gold rings, stylist's own. Opposite: faux fur coat, £7,800, PRADA

SHE ARRIVES DRENCHED. Water still running off her shoulders, her oversized leather jacket fully saturated. It's late November in London, Naomi Ackie's home city, and sheets of water have been falling from the sky since dawn. East London feels deserted, bar a small commotion caused by a passing duck as we sit at a canalside café. 'I kinda like it,' she says, pulling down her hood and grinning to reveal the trademark gap between her front teeth. The rain has the same effect on her cheekbones as a Glossier highlighter. She glows, lighting up the melancholy morning.

We're shooting Ackie's ELLE cover on a Sunday. It's her day off, the first not spent on a film set in a long while. And as we order a coffee, she tells me about the pep talk she gave herself in the car ride over: 'I do this thing at the moment where I sit without distraction and have a conversation with myself about what I need to do to be my best self,' she says. 'And today I was like: "Do I need a break?" I've not seen my friends, I've not seen my family enough, I've not done many things that have nothing to do with the work. So what do I need to do to address that imbalance?'

A break might have to wait. As an established member of the vanguard of young British stars, Ackie is stepping into her main-character moment. This week her Whitney Houston biopic *I Wanna Dance with Somebody* was released in cinemas nationwide and, with the attendant Oscar-buzz, it seems this will be the role to launch Ackie into the Hollywood stratosphere.

Having first come to our attention in 2016 when she starred in *Lady Macbeth* opposite Florence Pugh, for which Ackie picked up the Breakthrough Performance Award at the BIFAs, she has since been seen in a stream of screen hits: dark comedy-drama *The End Of The F***ing World*, JJ Abrams' *Star Wars: The Rise of Skywalker*, Steve McQueen's *Small Axe* and *Master of None* opposite Lena Waithe.

And yet she has never taken the lead, until now. 'For most of the time, I've been a supporting actor. And I was very happy there. But I also get to a point where I'm like, "I need to do something that's scary." For me that's not jumping out of a plane, it's doing a project outside of my comfort zone.' And what could possibly be more daunting than taking on Houston?

To prepare, Ackie spent a year in 'Whitney World' working with Polly Bennett, the movement coach responsible for Emma Corrin's Princess Diana, Rami Malek's Freddie Mercury and Austin Butler's Elvis. 'I had finished *Master of None* and then Covid hit. So I was alone in my basement flat. It's winter, there's no light and I'm just spinning in circles with all of the Whitney songs on repeat and her interviews on YouTube on my TV.'

Beyond Ackie's performance, what makes the film stand out is that it overflows with Houston's greatest hits. Ackie hopes it will have fans returning to the icon's back catalogue. And while the story doesn't shy away from the darker sides of Houston's biography, she says the film is still a celebration of the singer. 'With biopics, everyone knows the story, so it wasn't like we could go through the whole thing and be like, "Everything was fine!" But at the same time, most people live their lives dealing with really hard things and finding joy. The triumph is that she's left us with a huge amount of music, and that she did have love.' Ackie speaks gently, carefully considering her words as her hands twitch over her mug. She has a caring sensitivity that makes her hesitant to share the film with the world.

'I've been preparing myself to get to a space where I can celebrate it. I worked hard, I learned a lot. I got to the other side.' But she admits it's hard to let go. 'If I had my way, nothing would ever be finished, I would just whittle that thing down to the bone. I get so obsessed about projects I dream them, wake up thinking about them and dream them again… I'm a perfectionist; I get that from my dad.'

Ackie's father is a retired Transport for London employee, her mum – who died a few years ago – worked for the NHS. Ackie grew up in Walthamstow, northeast London, with an older brother and sister; they are all still close. 'I lost my mum around this time, just after Christmas, so this period is the hardest. Christmas comes and I can feel my body just get heavy.'

Her childhood was loving, but Ackie says she was painfully shy. She shares a story about refusing to change primary schools after the family moved from Camden to Walthamstow, with much inconvenience for her parents who had to ferry her back and forth. Ackie is clearly still grateful. 'I was a really anxious kid,' she says. 'And my teens were awkward too. Now I look back on those years, I realise there was so much going on.' A school nativity play she starred in age 11 sparked a love of acting. After finishing school, she studied at the Royal Central School of Speech and Drama before her breakout in *Lady Macbeth*.

Lining the side of the canal where we're sitting is a row of imposing glass-fronted converted warehouses, now flats filled with boujie mid-century furnishings and wide-screen TVs. They emanate a warm glow into the rain, which by now seems like it may never stop. Ackie, who lives nearby, says she's walked along this path before and thought she'd like to live in one of these flats. Perhaps, I suggest, an Oscar-tipped actress could make that dream a reality? 'Because I grew up working class in ▷

'I NEEDED TO DO SOMETHING THAT'S SCARY, A PROJECT OUTSIDE OF MY COMFORT ZONE'

Dress, £8,500, **CELINE BY HEDI SLIMANE.** Earrings, £190, Giovanni Raspini. Rings, stylist's own

Jacket, £1,300, DIOR

a block of flats… Then went to drama school and suddenly got this job that pays good money, I'm still in that zone. So I look at these houses and I think maybe one day, if I tried really hard and got my shit together. But I feel that part of me thinks, *what if another job never comes*!' Ackie says she's pretty frugal other than the odd designer bag. 'I like to buy them for myself. There's a real joy in being able to do that.'

She got her love of fashion from her mum. 'She was a seamstress as a hobby and bought me a sewing machine for Christmas when I was around 11. I'd customise all my own clothes.' It's left Ackie with a great respect for the artistry of design. 'To see the work involved: the fittings, the drawings, having things tailored. I f*cking love it! I love the theatre of it. I even love the red carpets. It's like a circus with flashing lights.'

Ackie proves as much later on set. Gone is the timid talker from breakfast as she spins around, head thrown back in delight, dancing to Rihanna in a floor-sweeping Khaite faux fur. In terms of her own taste, she's obsessed with Schiaparelli, loves the intellectualism of Loewe and the sexiness of Versace. 'I went to the Schiaparelli couture show and cried. I was such a baby. I think it was connected to my mum because she loved it all so much too.'

This autumn Ackie turned 30. She admits she's not good at celebrating herself, so spent the day with a friend walking around New York. 'If it were up to me, I would spend birthdays alone. I order a lot of food to be delivered to my house, take a blanket and wrap myself up, then I watch all the films I loved as a teenager – mainly *Harry Potter*,' she says, laughing. 'There's something about the expectation. I prefer the more spontaneous days or nights, where you don't know where they're going to go. [Then] suddenly I'm having a great time!'

> 'THERE'S SO MUCH MORE TO ME THAN WHAT I LOOK LIKE OR WHETHER I FIT IN'

She is, however, enjoying the transition into a new decade. 'My thirties are *actually* amazing. When people would tell me, "Nay, when you turn 30 you will stop giving a shit," I was like, "Sure…" But turning 30 and doing Whitney, I actually don't give a shit. I spent so many years thinking: *If only my thighs were thinner, If only my arms wouldn't wobble as much, if only my cheekbones, or my teeth*… Now I'm thinking there's so much more to me than what I look like or whether I fit in. My thirties are giving me a little bit more confidence and stability in myself.'

That stability is helped by her lack of social media. 'I've never had Twitter. I'm not very good at it – I'm not funny.' She dallied with Instagram but after the attention she received post *Star Wars*, in which she starred as Jannah, quickly realised it wasn't for her. 'I found, when I did have it, I was putting myself in positions that weren't authentic to what my actual day was. And I was like, "I'm lying."' She concludes, 'With Whitney coming out and the next two projects, I'm like, "There's going to come a point where you're going to see my face a lot, you don't need to see me on social media as well."'

Her next two films make for exciting IMDb entries. First up is *Pussy Island*, Zoë Kravitz's directorial debut in which Ackie stars alongside Channing Tatum. 'Zoe has done an amazing thing,' she says. 'Because she's an actress, she knew instinctively how to communicate with the actors about what she wanted. And we had the best time shooting in Mexico. We all stayed at the same hotel and we were filming a lot of night shoots. So we'd finish at like six and the sun would be coming up, and we'd be having tequila parties in the morning before we all went to bed at nine.'

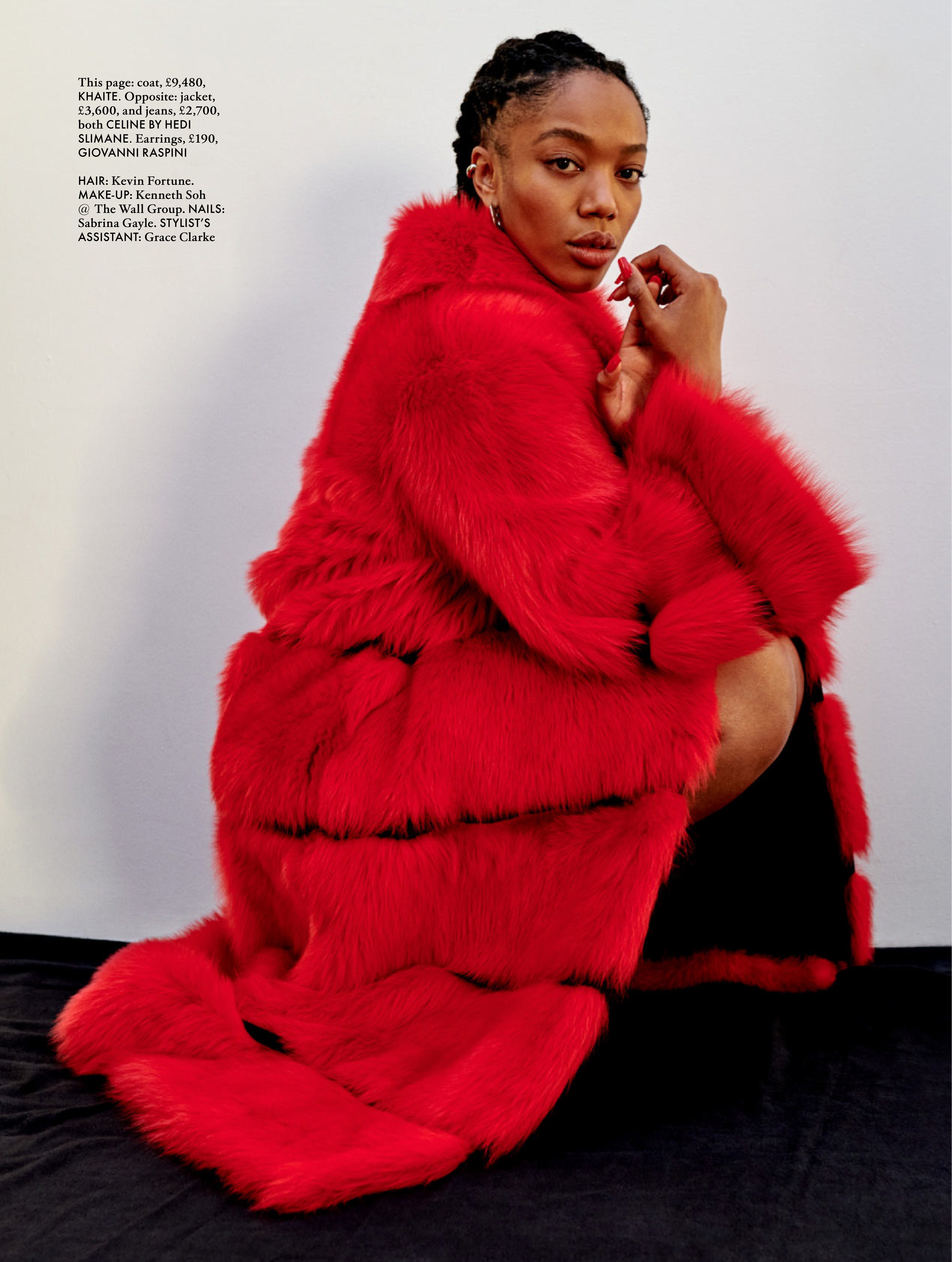
Ackie's currently working on *Mickey7*, a sci-fi film by *Parasite* director Bong Joon-Ho, in which she stars opposite Robert Pattinson. 'I think the projects that you choose tell audiences something about you: something that you believe in, or want to investigate. The projects that I have under my belt are all parts of me.' And so Ackie's already thinking about her next role. 'I've been watching *House of the Dragon*, and I was like, "OK, I want to play a queen now." I want to play Cleopatra, or something crazy like that.'

She's also found a new way of using the in-between times on set too: writing. 'You're waiting a lot. Some days you're *just* waiting. I'd leave and be like, "I did nothing today". Now I'm using that time. I come back to my trailer and write. It feels like a powerful place to be.' A goal is to start her own production company and incubate other people's stories.

And *then* a break? 'Look, work is fun! The stuff that surrounds it is so much fun. But I have to redress the balance. I have the power and privilege right now to be able to redress it and just take a second to fill myself up a little bit before I go back out again and try something different. It only makes me more excited to come back. That's going to be my goal – to take a break, maybe start dating again… Can you imagine?'

It's possible Ackie has been working so hard that she hasn't had time to fully enjoy her place on the Hollywood A-List just yet. To embrace some diva energy and revel in the joy of taking the lead. But if her performance as Houston might teach her anything, it's this: life is shorter than you know. So, wear the Schiaparelli, drink the tequila at sunrise, play the queen and celebrate yourself – even if just a little. □

'I Wanna Dance with Somebody' is out now.



This page: coat, £9,480, KHAITE. Opposite: jacket, £3,600, and jeans, £2,700, both CELINE BY HEDI SLIMANE. Earrings, £190, GIOVANNI RASPINI

HAIR: Kevin Fortune. MAKE-UP: Kenneth Soh @ The Wall Group. NAILS: Sabrina Gayle. STYLIST'S ASSISTANT: Grace Clarke

WHAT HARRIS DID NEXT

HOW DID HARRIS REED GO FROM BEING A FASHION STUDENT WITH INFLUENTIAL FANS (HARRY STYLES, SOLANGE KNOWLES, ADELE) TO A DESIGNER WITH LONDON AND PARIS AT HIS FEET? ELLE MEETS HIM AND DISCUSSES DREAMS, NEW LOVE AND THE POWER OF STAYING TRUE TO YOURSELF

WORDS BY LOTTE JEFFS
PHOTOGRAPHS BY SILVANA TREVALE
SITTINGS EDITOR GRACE CLARKE

All clothing and jewellery throughout, price on request, HARRIS REED. OPPOSITE Shirt, trousers, rings, and sunglasses, all Reed's own

INTO THE DELAUNAY STRIDES HARRIS Reed. Seven-foot tall in heels, dyed copper hair falling just below his shoulders, V-neck black jumpsuit cut to the navel, bare chest, delicate gold chains caressing his neck. He's a vision: Botticelli meets Studio 54. Amid the dark wood-panelled walls of this sober restaurant, with its sea of navy-blue suits clattering their coffee cups and barking over breakfast, he cuts a defiant figure.

Reed has the softest, most cherubic face, but today the 26-year-old British-American fashion wunderkind and new creative director of Nina Ricci is looking emotionally drained. 'I've been crying,' he says by way of introduction, then slides onto the leather banquette opposite me, unfolds his napkin and starts the story.

'Last night was the first time I've been out as an engaged queer person, and the first time I've had a second to breathe, because the past three months have involved finalising my own brand stuff. We just moved studio yesterday, getting a new job, moving house in Paris…' He takes a breath. 'So, I went out for a date night with my partner, and this beautiful queer individual in a wheelchair and their mother came up to me in the restaurant. They were speaking to me about how they found not just what I do design-wise but how I live my life very inspiring. And they were so cute, because this young person was wearing a tank top that was turned inside-out and, at the end, the mom was like, "They're a bit nervous to show you." But they flipped it up and underneath was this sequin butterfly hidden away. And then I looked at them and they did this beautiful flapping motion with their arms and smiled. My fiancé, who was grabbing my leg under the table, just broke down crying and then I broke down crying because it was so pure and beautiful.' Reed wipes his eyes. 'I'm also very tired.'

For Reed, this encounter was a much-needed reminder of why 'I live unapologetically as myself'. He tells me it sent him on an Instagram deep dive: 'Opening all the DMs that I've not been checking as much lately for my mental health. And there were these incredible queer individuals all over the world expressing what me being myself means to them.'

Since graduating from Central Saint Martins in 2020, Reed has found himself at the white-hot centre of fashion. His sculptural silhouettes and delightfully flamboyant, fluid pieces have been seen on Beyoncé, Harry Styles, Lil Nas X and Adele. His eponymous label's debut show in 2021, which opened the first official gender-neutral London Fashion Week, was comprised of artfully tailored tuxedos paired with fantastical tulle skirts, mermaid hems and towering feathered headpieces. Critics hailed its confident and joyous blurring of gender and helped the fledgling talent secure the position of serious game-changer, one whose work has already been featured in a V&A exhibition and merited a lengthy *New Yorker* profile. When the Parisian house Nina Ricci declared him creative director in September, just two years after he graduated from CSM, it became clear to all that Reed, who wants his work to start conversations and challenge traditional structures, is an unstoppable force.

'THE TRUTH IS A LOT OF MY CLOTHING IS POWERED BY THE SHAME THAT QUEER INDIVIDUALS FEEL'

Life for Reed has always been about moving onwards and upwards, never staying still. His childhood was spent travelling around the US with his Mexican-American model-turned-candlemaker mother Lynette, who is now an artist, and younger sister Isabelle. His parents separated when he was 10, and his British agent/film producer father Nick moved to LA. 'I was very much a child that always knew who I was, in the sense that I wore exactly what I wanted. I had quite exaggerated mannerisms and I didn't really give a f*ck about how I expressed myself, whether in a Walmart or in the playground. I think it made my mom's job more challenging, because she was constantly shifting me and my sister around to make sure that I was in spaces where I was accepted and not ridiculed.' His childhood and teenage years were spent between LA, Arizona, Oregon and various parts of California, never staying in the same house for more than three years.

At the age of nine, while living in Arizona, Reed 'came out'. 'I remember sitting at the dining table and announcing, "Mom, I like boys. I'm gay." And her being like, "Yeah, we know. We see that. We love that." It was really amazing to have that kind of support.' School, however, was a different story. 'I remember wearing rhinestone Havaianas and eating lunch in the boys' bathroom, hiding my feet because people kept tormenting me.' It wasn't until he reached middle school, a bohemian institution in California, that Reed felt able to be his full self; he credits his time there as helping to shape the confident person he is today.

In the experiences he describes, there is light and dark, freedom and restraint. These dualities have proved hugely influential and shape much of his work today. We talk about the shame that many queer people are made to feel throughout their lives, and Reed tells me that he was 'extremely blessed' not to have suffered as many young LGBTQ+ people do. But, he adds, if you scratch the patina of his glamorous creations, an exploration of queer trauma isn't far from the surface.

'I wouldn't necessarily say this when I'm dressing Adele or Beyoncé, but I think the truth is a lot of my clothing is powered by the shame that queer individuals feel. I walk a fine line sometimes when I put a piece on a cisgender, straight woman. But, at the same time, I think it starts a conversation. A lot of my textures, colours and silhouettes are things that queer people would not feel comfortable wearing outside. I want to own the fact that I feel safe, so I have an obligation to push those levels of "extreme" because realistically I know it's not gonna come back and punch me in the face. So I'm going to make use of that safety to the best of my advantage.'

It wasn't until he enrolled in the BA fashion design course at CSM and encountered the very apex of queer London that he felt he found his people and could truly be himself. 'I remember calling my mom the first week of my degree, sobbing, "Mom, am I basic? I think I'm so basic." It was the first time I had met a transgender individual. The first time I met someone who was non-binary. I had friends who were pansexual, who were polyamorous. I felt so uneducated – I thought wearing skinny jeans, combat boots and my AllSaints biker was the limit of who I was, and then I realised I had not even cracked the surface.'

Reed was soon swept up by the radical creative Charles Jeffrey, whose label Lover Boy is a favourite of genderqueer club kids who work in fashion and design by day and party every night. 'I was at The Queen Adelaide pub almost every Thursday. And then I was at Metropolis every Friday, seeing all these drag queens and all this [queerness] that was just so foreign to me then. And I think that was when I really started playing with my sense of myself and my gender and having fun with it.'

Despite the queer renaissance at fashion college, he was still afraid to put it at the forefront of his work. 'I was designing womenswear how womenswear "should" be designed. Then I experimented with menswear, going very Savile Row in a traditional sense. And then I was like, "What the f*ck am I?" My work was getting mediocre responses because I didn't believe in it.'

Meanwhile, he was dressing up in clothes that, he says, 'I felt quite fabulously amazing in.' When he connected the two, it was a lightbulb moment. And then I was like, "Oh, excuse me, I'm gonna do *this*."' The first piece he made that felt truly authentic was a pink moiré outfit with a puffed-sleeve blouse, flares and a big lace and black-velvet cravat. 'I posted it on Instagram and it kind of started this thing,' he says modestly. By 'thing' he means his incredible career trajectory: the outfit was displayed in the V&A museum as part of its *Fashioning Masculinities* exhibition.

Equally pivotal to his success has been the support of the super-stylist Harry Lambert, who spotted Reed's work in The White Show – a catwalk opportunity for fashion-design students at CSM to respond to a simple brief: 'Make one outfit using only calico or white felt and stand out from the crowd.' Reed's huge white hat caught Lambert's eye, and he went on to commission his designs for Harry Styles, which introduced ▷

GO YOUR OWN WAY
HARRIS REED'S GENDER-FLUID DEMI-COUTURE CREATIONS PROPELLED THE DESIGNER TO THE TOP OF THE FASHION LADDER – ON HIS TERMS

HAIR: Ali Pirzadeh at CLM. **MAKE-UP:** Joey Choy at Premier Hair and Make-up. **NAILS:** Jenni Draper at Premier Hair and Make-up. **MODELS:** Aiden Curtiss at Next Models and Joakim at Chapter Management

> ‘MY LABEL IS RAW, IT’S MESSY, IT’S F*CKED UP, IT’S IMPULSIVE. I DON’T REPORT TO ANYBODY’

Reed to a new audience. Reed tells me that both Styles and Lambert instinctively understood that he didn’t just want to design beautiful clothes: ‘I wanted to make clothes with meaning.’

Let’s not forget that Reed was still a student while creating looks for one of the world’s most famous pop stars. ‘I would get in fights with my teachers because I would finish all my schoolwork, and then I would start cutting out these blouses for Harry Styles at about 10pm in the studios. They would be like, “What are you doing? You should do this when you graduate.” I’d say, “I have this amazing opportunity, I have to do it now…” My work with Harry [Styles] opened me up to getting stocked at Matchesfashion.’

Reed managed to keep his business going during the pandemic, which struck during his final year at CSM. As he proved more recently during London Fashion Week – when he wrote a pragmatic and heartfelt statement about why he would continue with his planned catwalk collection despite the death of the Queen – the show must go on.

I ask whether he thinks the fashion industry needs to change. Reed takes a bite of his almond croissant and thinks for a moment. ‘Ah, the belly of the beast,’ he laughs, and shakes his head. ‘I think it needs to be rewritten. It’s just a funny one because I’ve obviously been in London and am new to Paris, but the more you encounter different cultures that have that structure in them, you realise how much more deeply rooted that structure is than you could ever imagine. You have to play the game, but you have to play it extremely cleverly. At the same time, there’s a new generation now and the world is in a different state. Everything has to change. I think we have a lot more to do to achieve it, but it’s about changing it cleverly.’

As an example of doing exactly that, Reed popularised a new fashion category: demi-couture. ‘I started saying it about my work, like, four years ago, and now everyone is using it.’ I ask him to define it for me. ‘Well, to be couture you have to be classified as couture by the French Federation of Couturiers; you have to be based in Paris, all this stuff. I obviously cannot be a couture house making clothes by hand out of a 400-square-foot office with a bunch of fabulous 20-year-olds. I like the phrase “demi-couture” because it feels like it’s almost there, but it’s not.’

In every sense, Reed seems comfortable in the in-between. Since this autumn, his life is split between London and Paris – running an iconic, much-loved French fashion house at Nina Ricci, and his own brand in London. I ask if he considered not keeping Harris Reed going once he was offered the top job at Ricci. ‘I decided to keep it because it’s my creative studio. It’s raw, it’s messy, it’s f*cked up, it’s impulsive. I don’t report to anybody. It’s my dime, it’s my time, it’s my thing. It’s never more than 12 looks, really – all made-to-measure, all demi-couture. Nina is kind of similar. It’s a gritty, beautiful, fabulous kind of process, but what’s really amazing is that I now get to learn how you make ready-to-wear work for global consumers, and how you still translate morals and values that are important to you in that market.’

With two huge jobs, Reed makes sure he carves as much personal time as possible to avoid burnout: he follows a ‘no work at weekends’ rule and spends time in Portobello Road looking for interior finds for his Notting Hill apartment. He also makes sure he has a weekly date night with his fiancé Eitan, who works as a ‘spatial innovator’. The couple met on the exclusive dating app Raya just before Reed was about to delete it, as, ‘it triggered me back to those early Grindr days where everyone’s tanned and ripped and looks kind of like a Ken doll’. But then he matched with Eitan, and they immediately went on a real-life date that ended up lasting for six hours.

Fast-forward two years and Eitan recently went down on one knee under a tree at a hotel in Somerset where they had been on one of their first trips together. Of course, all anyone wants to know is whether Harris Reed will make his own wedding dress. (Reed has had practice, having designed a gown for ELLE contributing editor Camille Charrière’s wedding in 2021.) And the answer is… ‘I think so. Four years ago, I tried on this vintage John Galliano Dior wedding dress in LA, and it was stunning. At the time, it cost my entire savings, so I didn’t get it. And I’ve been calling that store and every store in LA to see if they can find it. But the more I search for it, the more I feel like, if it isn’t that dress, I’m just going to make my own. It’ll be a hybrid suit-dress… with a cape.’

Kids aren’t on the cards just yet. ‘I want to make sure that I would be the best parent possible, and there are so many things I still have left that I want to do first, like write a *New York Times* bestseller and set up some kind of charity that actually gives back to queer individuals.’

I’ve no doubt these goals aren’t far off. To date, all the designer’s wishes have come true. ‘I really couldn’t believe the things that I’ve done have all happened in my twenties,’ he says. ‘I always wanted to get married. I always wanted to go to the Met Gala. I wanted my own company and I wanted to be a creative director. All four things have happened in the past year.’

It all sounds like a happy ending, but Harris Reed’s story is only just beginning. □

ARTWORKS BY JAZZ GRANT

WHERE DO WE GO FROM HERE?

HOW DOES HOPE LOOK IN AN ERA DEFINED BY CRISIS? AS A NEW YEAR DAWNS, *HATTIE CRISELL* DISCOVERS A GROWING MOVEMENT TO REFRAME OPTIMISM

IN RECENT YEARS, THE WORLD HAS seemed a place of mounting worst-case scenarios. Any number of things might play on your mind in the middle of the night: the cost of living crisis; war in Europe; nuclear threats; climate emergency; energy shortages; the lingering Covid-19 pandemic; structural racism; a looming recession; or even the fact that British politics is about as consistent as our weather forecasts.

No wonder that, according to a 2022 Reuters Institute Digital News Report, 46% of us in the UK actively avoid the news – up from 22% in 2017. When asked why they wanted to disconnect, the respondents' most common answers were that they felt powerless or depressed.

It's a sad picture, but an understandable one. It's natural to suffer anxiety in the face of grim headlines. A survey by Force of Nature found that 70% of young people feel hopeless about the climate crisis, while half of all tenants are worried they won't be able to afford their rent this year, according to Market Financial Solutions. There's no doubt that these problems are serious, but as we go into a new year, are things truly hopeless? Or is it possible that we've been too quick to accept that the world is on fire and society is doomed – and that there's nothing we can do?

The journalist Daisy Greenwell argues our perspective is skewed because we're not being given the full story. After many years working for a major newspaper, Greenwell was having her own struggles with maintaining hope. She became more depressed with every headline about politicians ignoring environmental chaos. 'I had about a year of feeling really bleak, and it coloured all my time with despair,' she says. 'It made me think, "There's no point in working here anymore, because it's not helping. I only want to do work that's actually making a difference."'

Then she came across an online and print magazine called *Positive News*. 'I remember the first time I read it – it was extraordinary. It felt like a weight had come off my shoulders.' Greenwell is now acting editor of the magazine, which is part of a growing international movement known as 'solutions journalism' or 'constructive journalism'. It's written with the same reporting standards as a mainstream newspaper but has one crucial difference: it focuses on what's going right in the world.

Recent stories include a new approach to social housing that has significantly reduced homelessness in cities such as Houston and Utah in the US, and Vienna and Helsinki in Europe; a British plumber who's organised free services to help low-income people stay warm this winter; and groups of Indigenous people who've succeeded in protecting huge swathes of land in the Amazon. Greenwell says she hears of far more good news than she can actually fit into the magazine – and yet the majority of the media simply ignores it. 'If you suggest a good news story in a traditional newsroom, the response is, "Oh, that's a bit boring,"' she says.

Psychologists believe that humans have a negativity bias: we're drawn to clicking on or reading stories that tell us about potential dangers in the world, because we have an evolutionary need to be aware of threats. Unfortunately, this means that editors are motivated to fill their pages with terrifying stuff. 'And that doesn't leave space for shining a light on things that are going right,' says Greenwell.

The speed with which we consume the news may also be making us feel more panicked than is strictly necessary. In 2005, the Buddhist monk Gelong Thubten entered a retreat on a Scottish island, which meant cutting himself off from phones, internet and news for four years. 'When I came out of that retreat in 2009 and arrived in London, technology had completely changed,' he says. 'The iPhone, YouTube, Twitter and Facebook had all emerged, and it was shocking for me to see how things had sped up. It really surprised me how invasive information had become. Yes, there are very frightening things happening in the world – but do we need to have our stress levels spiked every hour?'

To help us cope with this nerve-jangling situation, a number of spiritual and philosophical movements have gathered steam. The self-help industry has pivoted in recent years to the importance of 'setting boundaries'. It's a subject that now crops up in conversations about everything from dating to work hours to internet use.

Dr Laurie Santos, a professor of psychology at Yale University, is host of the podcast *The Happiness Lab*, which shares research on the science of joy. Santos recommends drawing boundaries around news, too: 'Just because the cycle is 24/7 doesn't mean we need to consume it 24/7. We can make a decision to shut off notifications and spend only 30 minutes a day taking in the information we need.' Thubten adds that if we're going to use sites like Twitter, we can choose to use them in a more constructive way: 'I think social media can be a powerful platform for spreading love instead of fear.'

The ancient Greco-Roman philosophy of Stoicism has also staged an

> 'TRUE HOPE REQUIRES THAT YOU ALLOW IN THE SCARY STUFF AND NOTICE HOW IT MAKES YOU FEEL'

TERRIBLE WORLD EVENTS ARE POWERFUL CATALYSTS AND CAN OFTEN GIVE RISE TO INCREDIBLE PROGRESS

unexpected comeback thanks to our stressful times, with the @dailystoic Instagram account amassing 1.8 million followers. It's not a school of thought that will hold your hand during challenging times – instead, roughly speaking, it will encourage you to toughen up. Stoics advise working out what's in your control and not wasting energy on what isn't; reminding yourself frequently that we're all going to die (so that fear of death or loss loses its power); and generally trusting that you can cope with whatever comes next.

It's a perspective that has a surprising amount in common with meditation, which has also become hugely popular as an antidote to modern anxiety. In 2018, the Centers for Disease Control and Prevention found that it was the fastest-growing health trend in America. 'Meditation helps us to look at the thoughts and emotions that are really making us suffer, so that it becomes less about what is happening in the world and more about changing our reactions,' says Thubten. He works with major organisations, including the UN, teaching meditation and the benefits of mindfulness. 'I'm not suggesting we should just block it all out. I'm suggesting we could learn to have more resilience, and more of an ability to stay calm and stay present, even when things around us seem to be falling apart.'

In fact, what wellbeing experts seem to agree on is that if you want to feel hopeful, you need to acknowledge the negative stuff first. 'Evidence suggests that suppressing our bad emotions just makes them worse,' says Santos. 'Hope isn't about the absence of anxiety or fear. It's not a Pollyanna view of the world, where you pretend everything is perfect. True hope requires that you address what's actually happening in the present moment, that you allow in the scary stuff and notice how it makes you feel.'

If you're struggling with that idea, she recommends a meditation known by the acronym RAIN, popularised by the psychologist Tara Brach. First you 'Recognise' what you're feeling or thinking in the moment; then you 'Allow' those feelings to exist without trying to fix them. Next, you 'Investigate', by asking yourself more about what you're experiencing and what you might need; and finally you 'Nurture' yourself with a message of love or forgiveness. 'The research shows that this can be a powerful technique,' says Santos. Unlike brushing your fear under the carpet, it can leave you with a renewed sense of calm and control.

When you're feeling particularly low about the news cycle, it's also worth understanding that terrible events are powerful catalysts and often give rise to incredible progress. World War I gave us female suffrage; World War II gave us the NHS. And now, as a result of the attack on Ukraine, the EU has dramatically sped up plans to end its reliance on Russia's fossil fuels and invest in sustainable sources. 'Putin's war has completely turbo-charged the transition to renewable energy,' says Greenwell. 'The most recent International Energy Agency report was quite cheering reading, surprisingly.' A recent *The New York Times* article by David Wallace-Wells, the author of *The Uninhabitable Earth* (it's as upbeat as it sounds), noted that the predicted warming of the Earth now sits between two and three degrees, down from four or five a few years ago. It's not *good* news, but concerted human effort has cut expected warming almost in half in five years. The point is not that things aren't bad – but that they can change, and it can be the biggest stumbling blocks that lead to the most ambitious changes in direction.

Thubten believes that, closer to home, we can also channel negativity in the world to help us become better and more contented people. 'It's OK if things are uncomfortable in life,' he says. 'We can be OK with discomfort. With meditation, you get stronger through the obstacles, and you reduce your fear. You become more awake, more alive and more interested in doing good. You're not able to sort out international problems, but you can definitely do something compassionate in your community – and that makes life more meaningful.'

That's what moving into constructive journalism has done for Greenwell, who no longer suffers from bouts of despair. 'On almost every single count – extreme poverty, maternal mortality, child mortality, education of girls, life expectancy – the world is a better place than it was 100 years ago,' she says. 'The only thing that is not better is the climate and biodiversity – but even that, in a way, is looking more hopeful than five years ago, when some world leaders were still ignoring it. Every country now has a plan, and that gives me hope.'

Readers of *Positive News* write to her and share tales of the action the magazine has empowered them to take; one reader set up a therapeutic scheme for Ukrainian orphans being rehomed in her city. 'Humans are essentially good,' says Greenwell. There are still plenty of serious problems in the world, of course. But, perhaps, going into 2023, we're capable of solving more than we think. ▷

THE LONG VIEW

A LOOK AHEAD TO 2023, FROM HOW WE'LL WORK TO HOW WE'LL LOVE

MONEY

CASH CANDIDNESS

BY ALEX HOLDER, AUTHOR OF *OPEN UP: WHY TALKING ABOUT MONEY WILL CHANGE YOUR LIFE*

There is a refreshing honesty that comes from a collective crisis. There is so much noise in the news about the cost of living that even if your friends haven't been hit by rising costs, they're more likely to understand if you need to dial down expensive socialising or if you're stressed because your rent has shot up. Don't be afraid to be cash candid and tell people what you can or can't afford to do, whether it's with a date or your sister.

When so much of the macro is out of our control – interest rates, energy bills, transport costs, rent – it's tempting to surrender all agency and think, 'F*ck it, there is nothing I can do about it'. But the one thing you can do is stay on top of your own finances. Even if you're struggling – in fact, especially if you are struggling – it's important to know exactly what you have coming in and going out. So don't hide from the reality of your bank account: the more information you have, the more empowered your choices will be.

WORK
THE ENERGY SHIFT
BY SHARMADEAN REID, FOUNDER OF *THE STACK WORLD*

What we are predicting is friendship being a trend at work. Young people don't feel connected to the workplace; they don't feel that going into the office and meeting their colleagues is a big deal. What I worry about is the future gender leadership gap that's going to happen from women not networking internally in the workplace.

Our big focus for women for next year is all about how you become the superconnector. How do you build your power network and be the best host? Because the host is always the one with power. How do you get into a position where you can pick up the phone to anybody? I think then women will be less susceptible to workplace trends like quiet quitting and the great resignation because, actually, if you've got a crew at work, it's like being back at school again.

I think that there is a huge energy shift in the relationship between women and labour at the moment, and I'm excited for it. It's going to be a lot less about growth, and more about maintenance.

SEX & RELATIONSHIPS
THE RISE OF LOVER GIRLS
BY LAURA PITCHER, WRITER

In times of uncertainty, it's only natural for us to look to connections with more depth, and prioritise safety and comfort. In friendships, this can look like having a smaller but closer circle. In dating, I know that, for many people, this looks like deleting dating apps and choosing to meet people through mutual friends or shared hobbies. I think mindlessly swiping through a sea of people is becoming tiring, especially for those experiencing high stress in other areas of their lives. And many people are finding in-person encounters more romantic and appealing after lockdowns. Having more options doesn't mean they are better options, and I think (alongside feeling digitally fatigued in general) people are catching on to the fact that online dating only gives the illusion of choice, and makes commitment harder to come by.

For young women dating men, I think hook-up culture was pitched as this sexually liberating experience that we should all partake in. While it's true that many people can still be empowered by consensual, respectful and casual agreements, the realities of hook-up culture have left many people feeling disempowered and like their emotional needs aren't getting met. It's why we're seeing the rise of self-confessed "lover girls" and "lover boys" online, longing for romance and deeper connections, and why many opted out of cuffing season entirely this past winter. A lot of people feel hook-up culture has been a scam and – keeping in mind that these "chill" or "casual" interactions still take place under the backdrop of rampant individualism, gender inequalities and social prejudices (like racism) – for many it's been just that.

> 'WE CAN'T TAKE OUR FREEDOMS FOR GRANTED; PROGRESS IS FRAGILE'

GENDER EQUALITY
COMPLACENCY IS NOT AN OPTION
BY ZING TSJENG, AUTHOR OF *FORGOTTEN WOMEN*

The Supreme Court overturning Roe v Wade could be a harbinger of things to come; as could the appointment of pro-life politician Maria Caulfield in the UK as women's minister. A concerted conservative pushback against hard-won rights means a lot of people have woken up and realised that we simply can't take our freedoms for granted; that progress is very fragile and that we can't relax and settle into complacency.

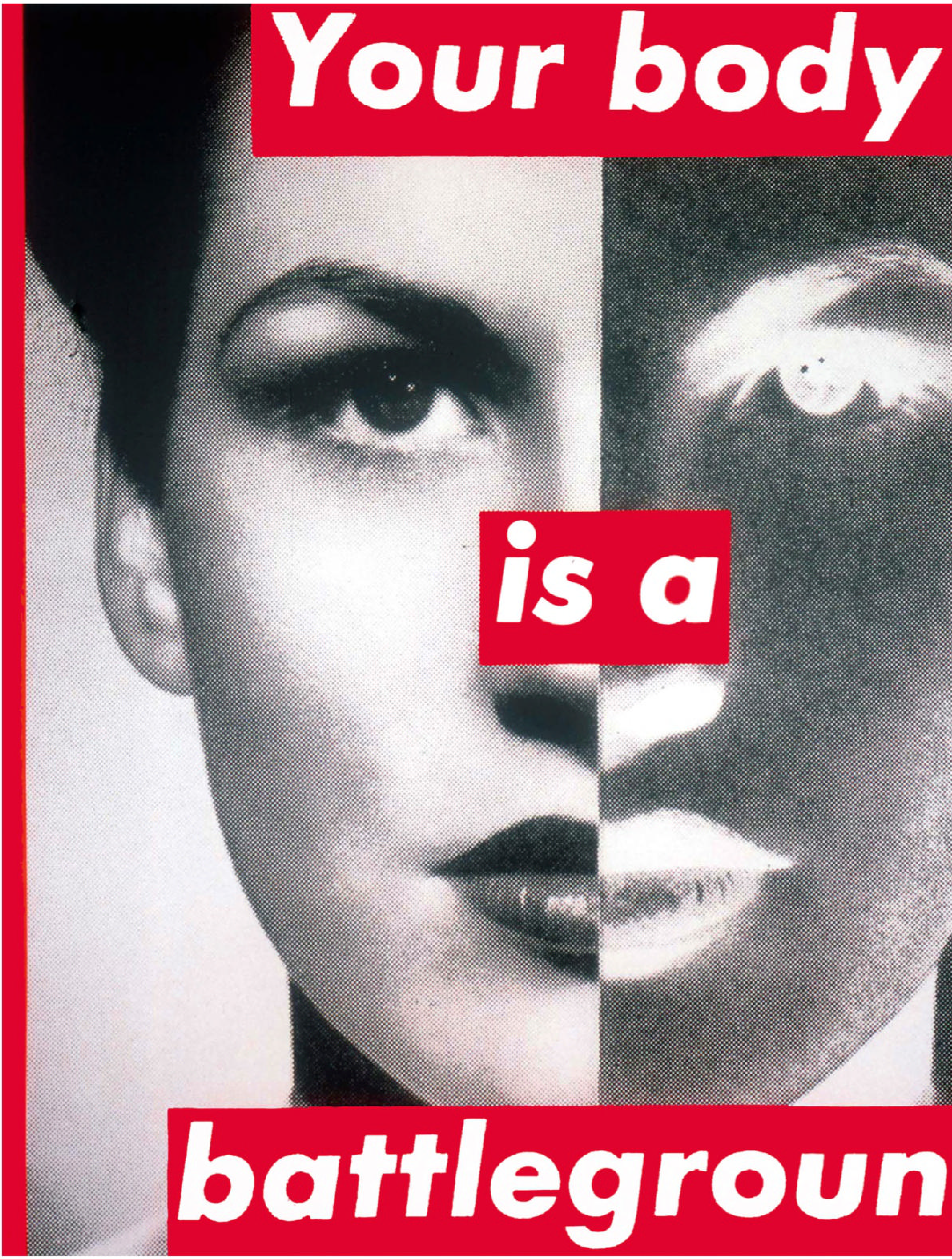
I predict the UK government will try its best to deflect economic failures by going after culture-war talking points and whipping up hatred against convenient targets: migrants, trans people, left-wing activists or the media. The fundamental problem is that gender equality is suffering because of choices made by the government – its failure to invest in affordable childcare and flexible working laws to support new parents re-entering the workforce, and by slashing public funds that support schools, hospitals and councils. But I'm hopeful that people will see through this.

In terms of reproductive rights, there's an enormous amount that still needs to be done – but the US midterm election results gave us hope. In the UK, MPs voted for establishing buffer zones around abortion clinics to stop the harassment of patients, and that's heartening. But the fact remains that abortion in the UK still wrongly remains under the jurisdiction of criminal law, with people struggling to access abortion in Northern Ireland despite it now being ostensibly legal, and anti-abortion groups are ramping up their efforts on UK university campuses. So, as you can see, there's still a lot that we need to fight.

POLITICS
RETURN TO NORMALITY
BY MARIE LE CONTE, POLITICAL JOURNALIST

It is currently looking as if 2023 might, for the first time since the Brexit referendum, be the year when politics goes broadly back to normal: there's no huge vote scheduled and, as a result, no foreseeable greater civil war in Westminster. There's probably not going to be another leadership change either. I think we can assume that the government is not about to fall at any minute, which is surely a good thing.

And with Labour leading in the polls, it will be very interesting to see what the Conservative party decides to do, policy-wise, to try and get those voters back, especially women, the under-45s and people living in cities. I suspect that many will be hoping that finally some change in childcare policy will take place. I think levelling up will also be back on the agenda, even though they might not be calling it that. □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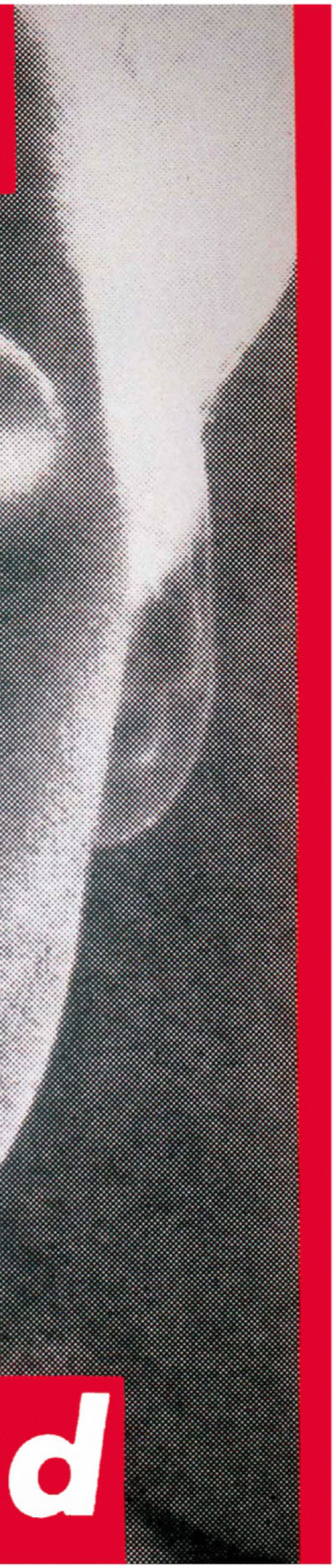


THE BIG PICTURE

THE ART OF BARBARA KRUGER IS RELEVANT, REVOLUTIONARY AND INSTANTLY RECOGNISABLE. *KENYA HUNT* MEETS AN ARTIST MAKING SENSE OF A DRASTICALLY CHANGING WORLD THROUGH HER PRESCIENT WORK

EVEN IF YOU HAVE NEVER HEARD OF Barbara Kruger, the chances are high you know her work. Her graphic, provocative, slogan-based images were a gateway to feminism in the Eighties and Nineties, a portal through which generations of women developed an inclination to question their place in the world. In the social-media-powered 2010s and unfolding 2020s, her work has taken on a new relevance and urgency, rising in popularity as male violence against women, abortion rights and the pay gap became increasingly critical global issues. As the world reacted to the Supreme Court's repeal of Roe v Wade Stateside and, months later, watched huge protests unfold around the killing of Mahsa Amini in Iran, Kruger's prescient words about gender, race, class and consumerism reappeared in our feeds, warning us in Futura bold type: 'Your body is a battleground'.

Hanging in a gallery, supersized on a billboard or wallpapered across a city block, Kruger's aphorisms, famously succinct in the way of splashy ad campaigns, demand viewers stop and think. The work's intellectual and visual catchiness is the point. Her cutting, socio-political reflections spread at the speed of viral marketing campaigns while subverting advertising tropes at the same time: *'I shop therefore I am'. 'Who is free to choose?' 'The future belongs to those who can see it'.* (So successful is her style that commercial brands, most notably the streetwear superpower Supreme, have controversially co-opted it.)

On a Friday in November, weeks after the UK received a new prime minister and days after America's midterm elections, we met to discuss her observations on this unique chapter in time.

KENYA HUNT: We're having this conversation right now because this decade is proving to be a pivotal one for women. And, as we head into a new year, I would love to talk to you about this moment, as well as how the state of women's equality has evolved for better and for worse from when you first began making art. Your work, *Untitled (your body is a battleground)* [pictured opposite], was easily one of the most-shared visuals I saw on social media in response to the Supreme Court Dobbs decision. When you created it in 1989, had you imagined we could end up here?

BARBARA KRUGER: Oh, yeah. I think that, when you look at the trajectory of history, and how we are to each other, how we subjugate each other or how we adore each other, history is rife with these instances of moving forward and moving backward. Of stoppages and liberatory ▷

UNTITLED (YOUR BODY IS A BATTLEGROUND), 1989 moments. It seems to be a pattern.

KH: Do you find that you create more during times of upheaval?

BK: No, not really. I did posters 30 years ago, which feels like 20 minutes ago. You will see – as you get older, time just collapses. I just tried to take a long shot of the conditions that constantly reproduce what we're living through over time. I'm not prescient by any means. It's just about looking at what was going on 70 years ago in the world. The slightest grasp of the history of brutality and conquest globally should give a few clues. Just look at the pictures out of Ukraine and the decimation of those cities happening every single day right now, not far from you. The stereotype has always been that women can't be rulers because they're so emotionally driven, right? But when you look at the history of warfare and religion, the emotional fragility of men rules the roost.

KH: When you and I first began emailing about this cover, discussing the idea of the future, you mentioned you feared the worst is yet to come. How so? And, on a personal level, how do you live with and manage that fear?

BK: It's a sense of dread on a certain level. I'm very aware of how the internet has functioned in both a generally productive and also a very punishing and shaming way. I think people are so siloed. They go to their bookmarks or watch their TV or go to their sites and don't realise how cultures are developing. And I'm sure, on some level, it's the same in the UK, looking at Europe now and the growth of nationalism and autocracy. And that seems to be the result of fear and grievance – certainly in terms of the populist movements around the world, including here in the US and, of course, the UK, France, Hungary, Brazil, Italy – everywhere. I read lots of right-wing media so I can know what the chatter has been.

KH: How do you manage your news consumption? What do you choose to seek out and read?

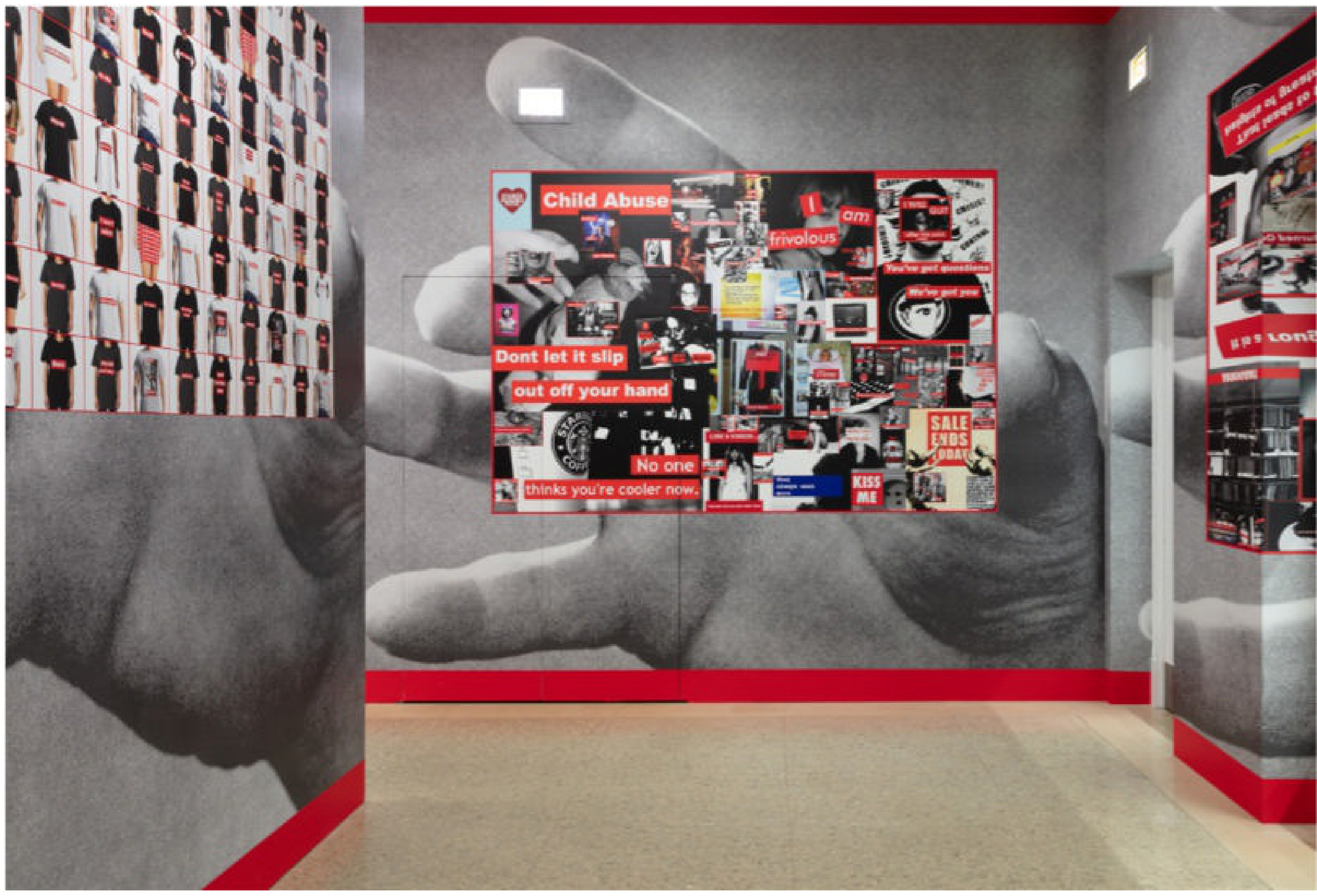
BK: Sometimes I cut back. But, also, I can't watch [the liberal-leaning news network] MSNBC without watching [the conservative network] Fox. You have to watch Fox because otherwise you're shocked and amazed [by recent political and world events]. Nobody should be shocked and amazed because this is brewing in America. Failure of imagination is what got us here. It's been 300 years of this brewing. Anytime somebody says they're shocked, it makes me so sad.

KH: Many make the same argument in the UK, where we've had a very chaotic period in government post-Brexit.

BK: Well, also, where is Nigel Farage now? Now Brexit is taking its toll in the most destructive ways, who's taking the blame for that shit? It's like the discrepancy between rich and poor here in the States and the struggle for working-class people to just have a life or get housing. It's the same thing in the UK. I read *The Guardian* every day online. But I read the UK edition, not the American edition, to understand how things are playing out.

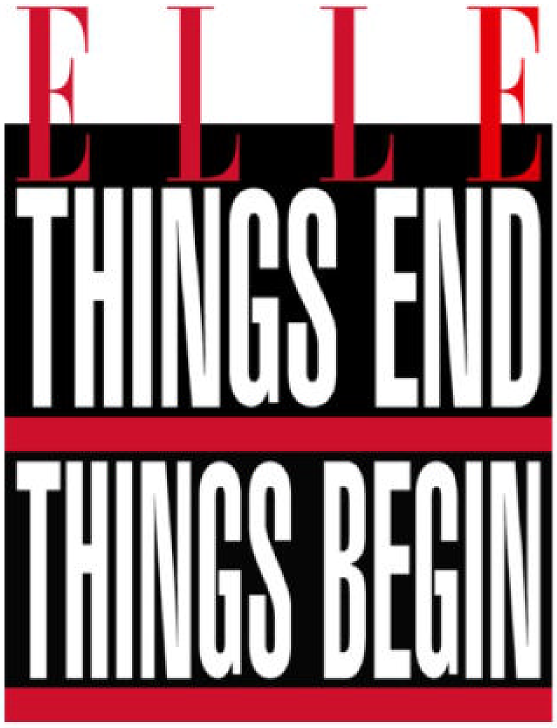
KH: It's good to get outside of our echo chambers. But how do you get away from it all when you need to? Where do you find lightness?

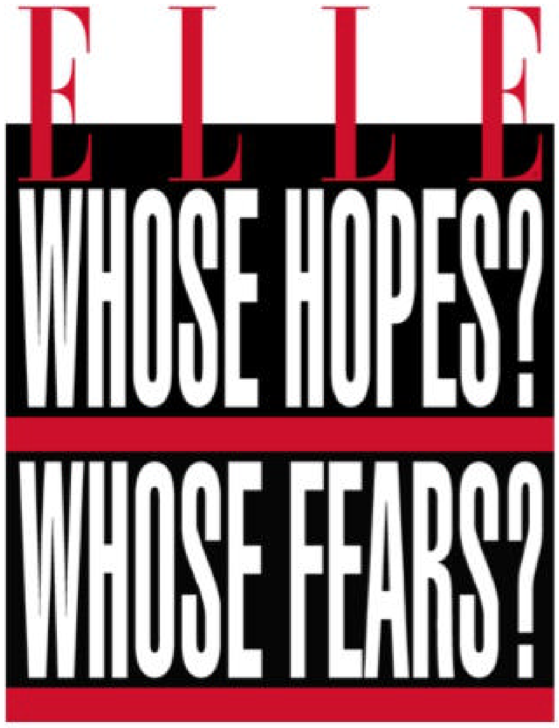
BK: I've always known how to veg out. It's baseline stuff that I try to never lose touch with. It's called self-care now, but I try to just keep it together. I feel lucky if I can go out, take a walk and feel the



ART AS POWER

ABOVE: KRUGER'S EXHIBITION *THINKING OF YOU. I MEAN ME. I MEAN YOU.* ENCOMPASSES COMMENTARY ON GENDER, RACE AND CLASS BELOW: KRUGER CREATED THESE DIGITAL COVERS SPECIFICALLY FOR ELLE MAGAZINE




ELLE
WHOSE HOPES?
WHOSE FEARS?

> 'I FEEL LUCKY IF I CAN GO OUT, TAKE A WALK AND FEEL THE SUN ON MY FACE. I FIND COMFORT IN THE EVERYDAY'

sun on my face. Or wake up another day and take another breath. I find comfort in the everyday. I love the comfort and repetition of it. It's the big social events that I can't stand [laughs]. Once Covid started, I read many more books than I had previously, because I really didn't leave the house for 18 months. And I started streaming a lot of stuff. I've always been a big TV viewer. I used to write about television.

KH: Books and TV were my happy place during the lockdowns, too. There was so much to watch. What were you streaming?

BK: A lot of reality TV.

KH: Stop! Don't tell me *Housewives*?

BK: I mean, the *Real Housewives* of all locales. *Vanderpump Rules*. All the real-estate porn shows. *90 Day Fiancé*. This stuff is so brutal. It's such a deeply offensive anthropology on so many levels, but it speaks to how difficult it is for so many people to live a life not in front of a camera, or not looking at a screen or a lens. It's fascinating.

KH: Your work has famously taken on a new life on social media. We're seeing a strange kind of reckoning happening with Twitter. Meanwhile, Meta is undergoing unprecedented layoffs.

BK: Maybe the disrupter is being disrupted. I've been looking at all these photographs of Elon Musk lately. He's an extraordinary figure in the best, the worst and the most middling of ways. And we can say that about a number of these guys. If Twitter gets disrupted, there'll be another line for people to log into and do their thing. Have you seen the commercial with Elon's mom? It's the funniest thing

KH: I haven't and am intrigued! It's not airing here in the UK. Are you on social media at all?

BK: I am a reader, a follower. I'm a lurker. I'm not on Instagram. I read Instagram but I don't have an Instagram account. I don't have a Twitter account.

KH: Can you recall the first time you ever encountered your work on social media?

BK: Early on; probably before you were born. I remember AOL news groups and stuff like that. That was very early. I later began to see it circulating on social media. I've said this many times before, but I never thought anybody would truly know my name or my work. Awareness of people's work, their practices, their proper names has been so accelerated through social media in ways that were never possible before.

KH: Your career has spanned magazine publishing through to galleries and, in a way, back to magazines. I found an old *New York Times* article from the Nineties in which the writer was scandalised that you had dared to cross over from the art world to mass media. When you're creating your work, are you thinking that you would like to reach as many eyes as possible?

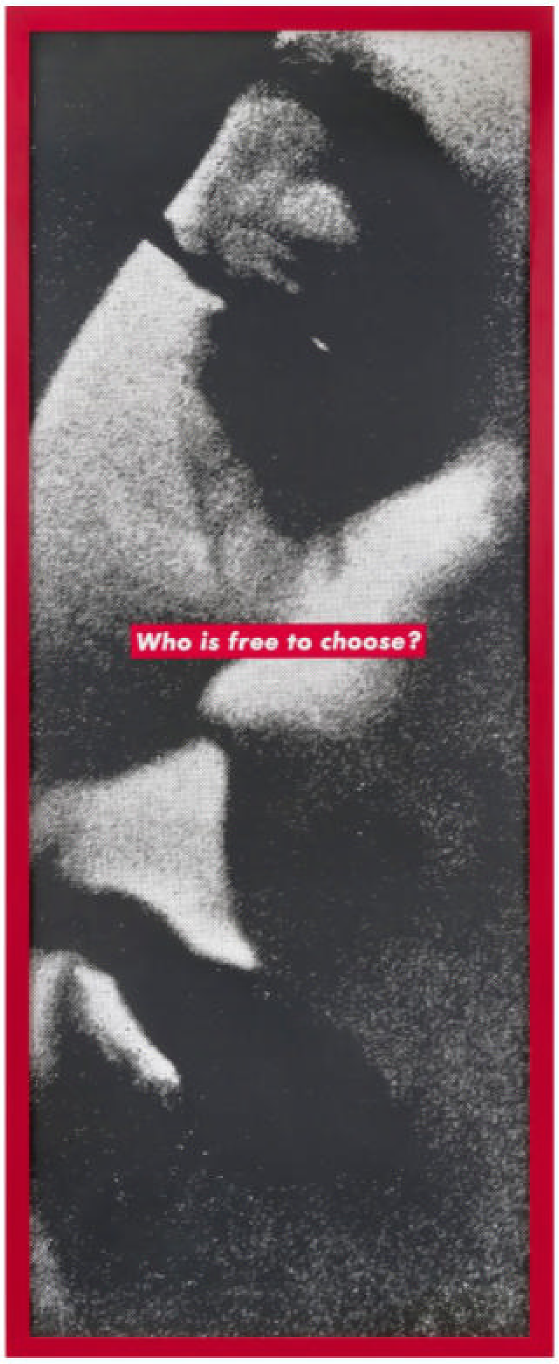
BK: Oh, yeah. I have no undergraduate degrees. I have no graduate degrees. I spent maybe a year and a half in college before I had to get a job. And I remember, early on, venturing into art galleries – which I always used to find so intimidating, and still do on a certain level – and I just didn't get it. I remember the alienation I felt when I didn't get it. Do you know what I mean? I hadn't crashed the codes because I hadn't been educated in it. Now I understand the codes to some degree – some of them. But I tend to make meaning and create commentary and work about what my experience has been. But I admire people who are more embedded in the codes who make complicated work about the discourses of art production. I admire that because there's not just one way of making work. But, for me, it had to be a more 'secular' viewing. I really learned that lesson from magazines, how to reach out and touch people in the broadest sense; not only masters candidates.

KH: The editor Stella Bugbee once said that you provide commentary without judgement. Would you agree with that?

BK: I try to make commentary about what the everyday feels like, about how we are to one another.

KH: Speaking of which, I'd love to ask about the visuals you created for us at ELLE: *Things End. Things Begin.* and *Whose Hopes? Whose Fears?*

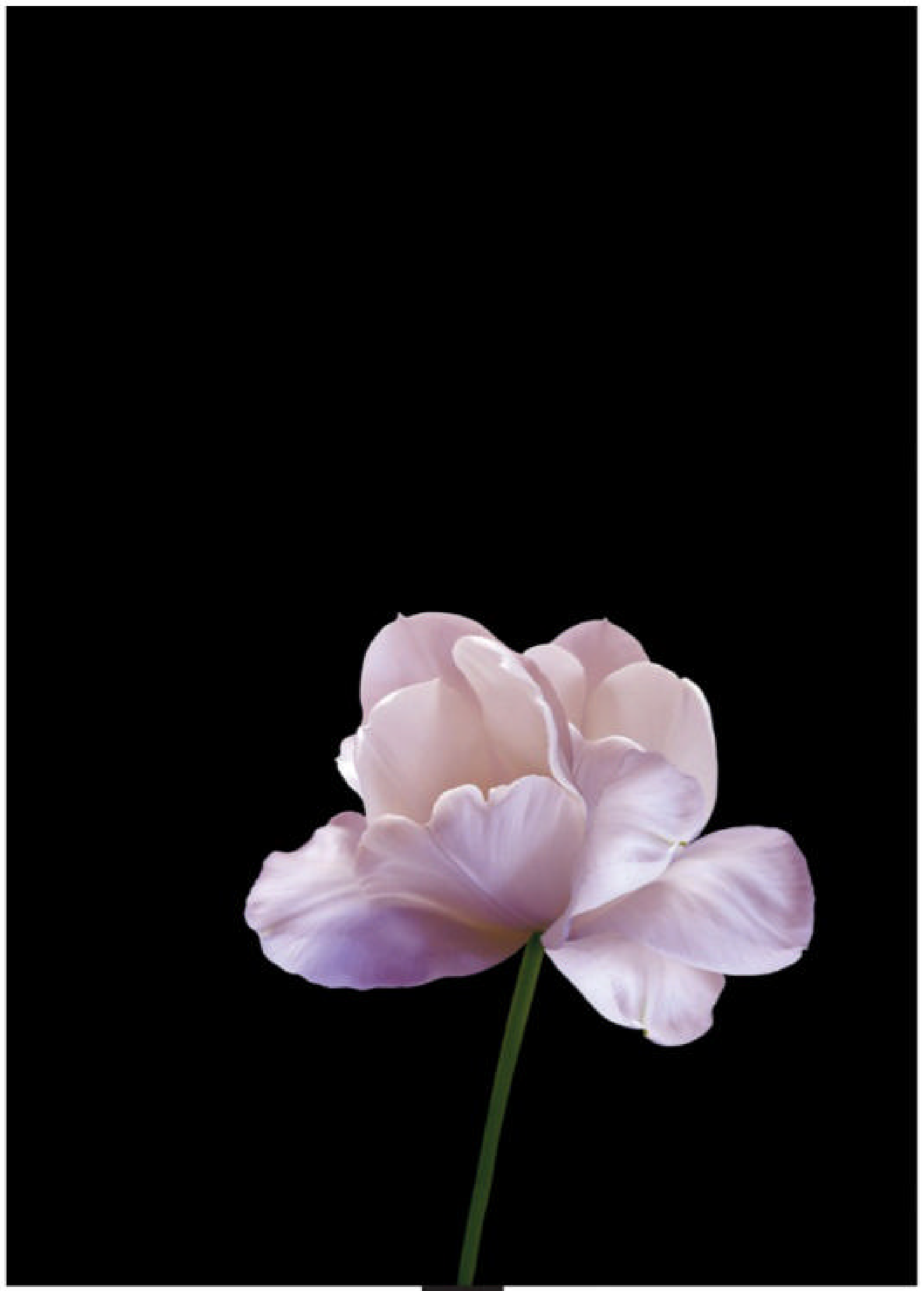
BK: Those words try to sum up a position or a way of thinking, which is really not about judgement. It's really about questioning. About wondering why and how. And I feel that they might encourage some kind of thoughts or understanding. Look, I'm glad that you and I are alive, talking about it. ☐


Who is free to choose?

ASKING THE QUESTION
UNTITLED (WHO IS FREE TO CHOOSE?), 1990

PREVIOUS SPREAD: COURTESY THE ARTIST, THE BROAD ART FOUNDATION AND SPRÜTH MAGERS. THIS SPREAD: THINKING OF YOU. I MEAN ME. I MEAN YOU. AT THE ART INSTITUTE OF CHICAGO, SEPTEMBER 19, 2021 THROUGH JANUARY 24, 2022, COURTESY THE ARTIST AND SPRÜTH MAGERS PHOTO: ROBERT WEDEMEYER

He doesn’t remember what you wore
Or where you went
He doesn’t remember the day
(Or sometimes even the month)
But he remembers the perfume on his pillow
That lingered long after your early-morning
exit
When you thought you’d never see him again
But you did
And you do



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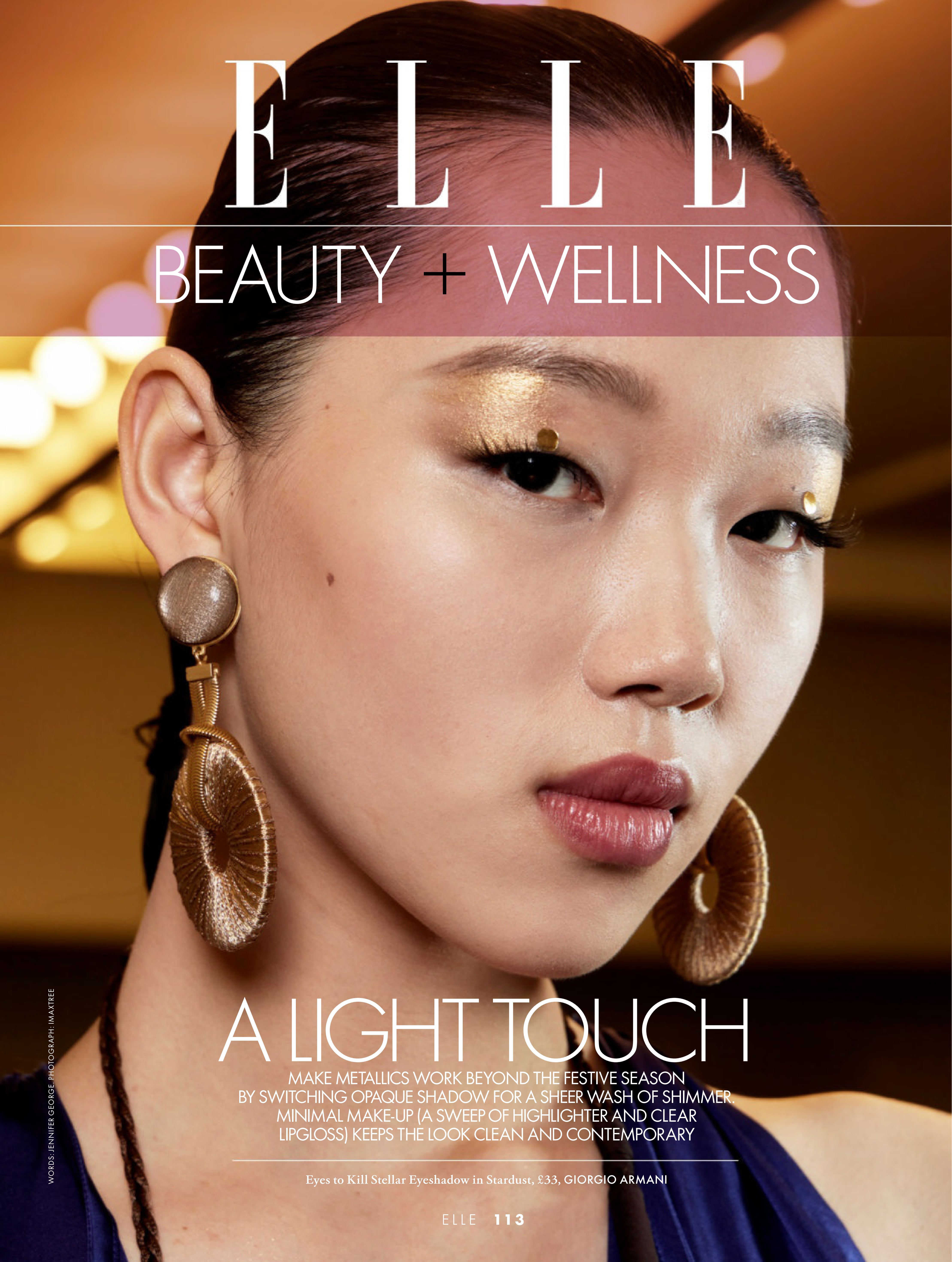
Fragrance lasts

THE FRAGRANCE FOUNDATION UK

BEAUTY + WELLNESS



A LIGHT TOUCH

MAKE METALLICS WORK BEYOND THE FESTIVE SEASON BY SWITCHING OPAQUE SHADOW FOR A SHEER WASH OF SHIMMER. MINIMAL MAKE-UP (A SWEEP OF HIGHLIGHTER AND CLEAR LIPGLOSS) KEEPS THE LOOK CLEAN AND CONTEMPORARY

Eyes to Kill Stellar Eyeshadow in Stardust, £33, GIORGIO ARMANI

WORDS: JENNIFER GEORGE. PHOTOGRAPH: IMAXTREE

ELLE
INTERNATIONAL
BEAUTY
AWARDS
2023

THE 2023 ELLE INTERNATIONAL BEAUTY AWARDS

WE SPOTLIGHT THE BEST PRODUCTS OUT THERE AS CHOSEN BY THE PEOPLE WHO REALLY KNOW: THE BEAUTY EDITORS OF EVERY EDITION OF ELLE AROUND THE WORLD

WORDS BY KATY YOUNG PHOTOGRAPH BY MEINKE KLEIN
STILL-LIFE PHOTOGRAPHS BY BENOIT AUDUREAU

1. FRAGRANCE

PRODUCT: PARADOXE (£59)
BRAND: PRADA

Katy Young, Group Luxury Beauty Director, ELLE UK: 'With heady jasmine and neroli layered over base notes of bourbon vanilla, amber and musk, this scent makes as big a statement as its bottle.'

Maria Thorgaard, Beauty Director, ELLE Denmark: 'A new icon is born.'

2. ECO-FRIENDLY MAKE-UP

PRODUCT: LIP SUEDE LES NUDES (£78)
BRAND: WESTMAN ATELIER

Katy Young: 'In the hands of Gucci Westman, natural make-up has become chic. This covers all the shades in wonderful second-skin finishes.'

Rozina Kouri, Senior Beauty Editor, ELLE Greece: 'A "clean" love affair between skincare and make-up that melts on lips and enhances their natural beauty. It has balmy colour in an easy-to-use palette that has really earned its place in my kit.'

3. MASK

PRODUCT: BEAUTY FLASH PEEL (£38)
BRAND: CLARINS

Katy Young: 'The cult classic for morning-after-the-night-before faces, but now in a formula which can up the ante by sloughing away dead skin cells.'

Elisabeth Martorell, Beauty Editor-In-Chief, ELLE France: 'A French woman's favourite for 40 years – and now in a peel version. Its glycolic and salicylic acids will turn your skin's light back on.'

4. SUNCARE

PRODUCT: ANTHELIOS FAMILY SPRAY SPF50+ (£22)
BRAND: LA ROCHE-POSAY

Katy Young: 'Utterly reliable suncare for every skin type, even young or sensitive.'

Tara Đukić, Web Editor, ELLE Serbia: 'The best of all time: it offers protection from the sun, comes in a big package and is a favourite with the whole family.'

5. HAIR STYLING

PRODUCT: ELIXIR ULTIME L'HUILE ORIGINALE (£40)
BRAND: KÉRASTASE

Katy Young: 'An oldie but a goodie: this is a go-to for all hair types that need a little glossy moisture.'

Mónika Kassai, Beauty Editor, ELLE Hungary: 'This hair oil is so versatile it can be used at any time, on wet or dry, straight or curly hair. It's a real must-have.'

6. MOISTURISER

PRODUCT: N°1 DE CHANEL REVITALIZING CREAM (£84)
BRAND: CHANEL

Katy Young: 'This light, velvety cream leaves your face looking as pillowy and soft as a Chanel 2.55 bag.'

Blanca González Rufino, Beauty Director, ELLE Spain: 'This is a rescue product for your skin – I always have it close at hand.'

7. ANTI-AGEING

PRODUCT: RĒNERGIE HCF TRIPLE SERUM (£95)
BRAND: LANCŌME

Katy Young: 'The magic three (hyaluronic acid, niacinamide and vitamin C) in one space-age capsule. This is future-facing skincare at its very best.'
Marie-Noëlle Vekemans, Digital Editor-in-Chief, ELLE Belgium: 'This high-tech anti-ageing product changed the look of my skin in just one month.'

8. FACIAL-CARE TOOL

PRODUCT: LUNA 3 (£189)
BRAND: FOREO

Katy Young: 'Who's got time to add lymphatic drainage, shiatsu and trigger-point massage into their daily cleanse? Anyone – if they have a Forea Luna 3 device.'
Nicky Khánh Ngoc, Senior Beauty Editor, ELLE Vietnam: 'It's a cleansing brush and a gua sha combined, in one sleek design.'

9. ECO-FRIENDLY HAIRCARE

PRODUCT: ENCHANTED ISLAND SHAMPOO (£34)
BRAND: RAHUA

Katy Young: 'This shampoo returns hair to its shiny glory, though it would be worth it for the smell alone.'
Younie Tsang, Content Director, Beauty, ELLE Hong Kong: 'This extends the life of my hair colour and also makes my lengths feel shiny and strong.'

10. SHAMPOO

PRODUCT: GENTLE PURIFYING SHAMPOO (£60)
BRAND: HAIR RITUEL BY SISLEY

Katy Young: 'Use this as a weekly deep cleanse to wash away heavy product and dry-shampoo build-up for a return to full, swishy movement.'
Yvonne Yang, Beauty Director, ELLE Taiwan: 'The scalp really feels purified and refreshed after using this shampoo, and it cleans hair without leaving it feeling stripped.'

11. FOUNDATION

PRODUCT: LIGHT REFLECTING FOUNDATION (£39)
BRAND: NARS

Katy Young: 'It's the one foundation I always comes back to for great-looking skin.'
Carin Hellman, Beauty Editor, ELLE Sweden: 'Its transforms dull and tired skin to perfection with just the right amount of highlighting.'

12. BODY MOISTURISER

PRODUCT: MOISTURIZING CREAM (£9.50)
BRAND: CERAVE

Katy Young: 'Developed with dermatologists, this ceramide-rich formula is excellent for protecting the skin's barrier from the neck down.'
Nicky Khánh Ngoc: 'A moisturising saviour for sensitive skin, psoriasis, or any very dry skin.'

13. CONDITIONING

PRODUCT: LEAVE-IN MOLECULAR REPAIR HAIR MASK (£55)
BRAND: K18

Katy Young: 'Ten years in the making, this peptide formula rebuilds keratin to restore hair to its best – with quite dramatic effect. We are all hooked.' *Sukriti Shahi, Beauty & Health Editor, ELLE India*: 'This even makes the dull and damaged ends of my hair feel alive.'

14. LIP COLOUR

PRODUCT: ROUGE DIOR FOREVER (£35)
BRAND: DIOR

Katy Young: 'The ultimate red-lip wardrobe. Available in your choice of finish to suit your style.' *Kathleen Hou, Beauty Director, ELLE USA*: 'It's mask-proof, budge-proof, and lasts much longer than I do at any party.'

15. ANTI-CELLULITE

PRODUCT: ADVANCED BODY CREATOR SUPER SLIMMING REDUCER (£70)
BRAND: SHISEIDO

Katy Young: 'A cream that works as much as any to tighten and tone. You can make it a nice little pre-gym step thanks to its zingy effect on skin.' *Barbara Huber, Beauty Director, ELLE Germany*: 'It's like a personal trainer for your skin. After a few weeks, your skin will look softer, smoother and firmer.'

16. FRAGRANCE (MAN)

PRODUCT: TERRE D'HERMĒS EAU GIVRĒE (£72)
BRAND: HERMĒS

Katy Young: 'A sharp, woody scent that we will be wearing with men's shirts and tailored denim this spring.' *Kaira van Wijk, Beauty Editor, ELLE Netherlands*: 'The in-house perfumer at Hermès, Christine Nagel, has done it again, reinventing the classic men's fragrance in a way that's both powerful and fresh.'

17. ECO-FRIENDLY SKINCARE

PRODUCT: ROSEHIP BIOREGENERATE UNIVERSAL FACIAL OIL (£16)
BRAND: PAI

Katy Young: 'A naturally derived vitamin A, it makes for a great nourishing oil on tired skin.' *Chatlina Cheyjunya, Assistant Beauty Editor, ELLE Thailand*: 'Rosehip is so multifaceted, I use it for everything from healing to moisturising. My trick is to mix a few drops in a primer for an extra-glowing finish.'

18. MASCARA

PRODUCT: LASH CLASH (£29)
BRAND: YVES SAINT LAURENT

Katy Young: 'The best false-lash-effect mascara to date, in a formula that doesn't smudge, cake or drop. A magic wand, indeed.' *Pedro Camargo, Beauty Editor ELLE Brazil*: 'It's powerful, gives maximum volume and lasts all night long.'

radar

WORDS BY MEDINA AZALDIN

In dew time

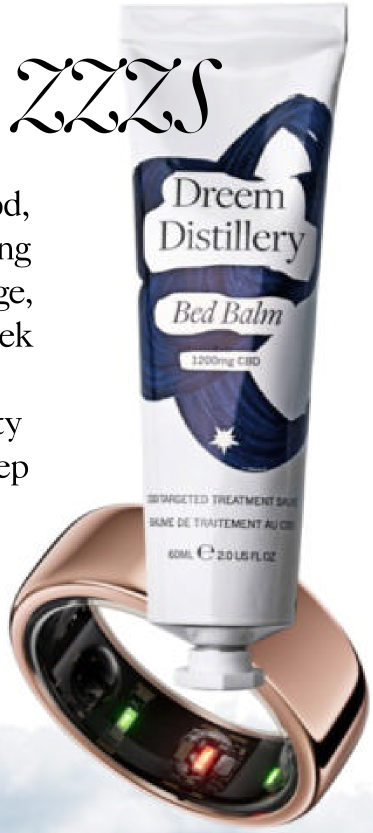
Now the fully made-up festive season is over, let your complexion breathe with skincare-infused formulas. 'Light, cream-based products look and feel far more effortless,' says Rebecca Wordingham, the make-up artist behind Eftychia's SS23 Kate Moss-inspired look. 'Skin should feel super-fresh, juicy but not sweaty, with a hint of flush.' Wordingham used clear gloss on cheekbones, but we also rate It Cosmetics CC+ Nude Glow SPF 40, £36, which offers protection with buildable coverage. For a hint of colour, Rose Inc's sheer eye tints, £23, contain wine extract to help with fine lines.

it
YOUR SKIN BUT BETTER
CC+
NUDE
GLOW
Color Correcting
Medium Coverage Skin Tint
+
Brightening Glow Serum
SPF/FPS UVB
40
UVA PA+++
Gen See

It Cosmetics CC+ Nude Glow SPF 40, £36
Gen See Clean Sheen Cheek + Lip Color in Apricot, £18
Rose Inc Satin & Shimmer Duet Eyeshadow, £23

Catch some zzzs

A good night's rest improves our mood, immunity and wellbeing, but if getting those elusive eight hours is a challenge, there are plenty of solutions. The sleek Oura Ring, about £295, tracks your heart rate, breathing and daily activity to improve sleep quality. Dodow Sleep Aid, a blue-light emitting gadget, £49.99, incorporates cognitive behavioural therapy techniques and meditation to calm sleep-disrupting anxieties, while Dreem Distillery's CBD Bed Balm, £75, contains arnica and lavender to soothe aching muscles and help you unwind.


Dreem
Distillery
Bed Balm
1200mg CBD

New brand: meet Merit

'Think of us like the beauty equivalent of your favourite winter coat,' says Aila Morin of Merit, the US make-up and skincare brand that upgrades staples with second-skin textures in chic, handy formats.

MERIT
MERIT

ZEN FOODS

Google searches for adaptogens are at an all-time high, while CBD-infused treats and drinks are back. It's time to relax.

PLANNING AHEAD

It'll be a big year for lash serums. Start applying every evening now for fuller, longer lashes come summer.

STYLISH ENDEAVOURS

Fashion and beauty collabs are having a renaissance with curated, limited-edition drops – see Ganni x Submission.

Beauty barometer

Our guide to the on-the-up products to try and off-the-wall trends to avoid

GUT 'HEALING'

Weight-loss videos are appearing on TikTok under the guise of 'gut health'. Stomach concerns? Visit your GP.

DISAPPEARING BROWS

Arches have gone from hero to zero thanks to Bella Hadid and co. The overplucked brows of our youth say, 'No thanks.'

MORE CELEB SKINCARE LINES

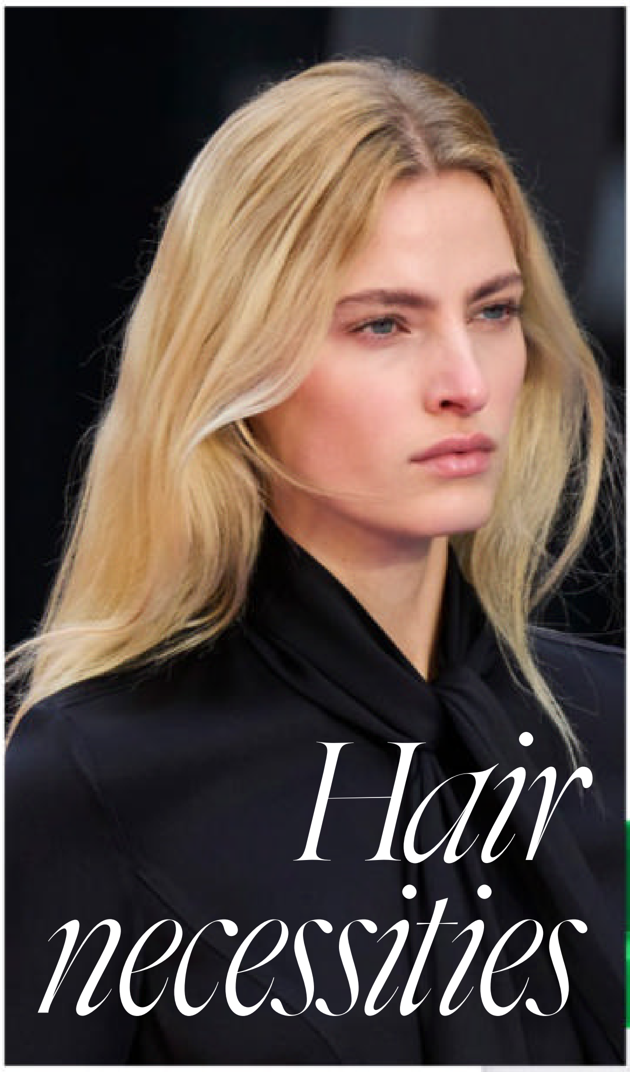
In a saturated market, perhaps it's best to leave it to the actual experts…

PHOTOGRAPHS: IMAXTREE, GETTY IMAGES, WARD & KWESKIN/COURTESY OF GANNI

Notes on notes

Welcome to the era of perfumes that swish into a room before we do. Baccarat Rouge 540 by Maison Francis Kurkdjian, £215 – a rumoured favourite of Rihanna – dominated 2022. The top contenders for 2023? Frederic Malle's Uncut Gem, £188, is made for sharp-suited ladies, while Hermès' Violette Volynka, £197, is a refined composition of flowers and leather. Phlur Tangerine Boy, £96, will win fans with its effervescent citrus scent.

Maison
Francis Kurkdjian
Paris
Baccarat
Rouge 540
de parfum
Maurice Roucel
UNCUT GEM
EDITIONS DE PARFUMS
FREDERIC MALLE
VIOLETTE VOLYNKA
HERMÈS
PARIS
PHLUR
TANGERINE
BOY
EAU DE PARFUM



Hair necessities

'A more beautiful version of the natural texture' was how Eugene Souleiman described the looks he sent down the Stella McCartney SS23 runway. It's a polished finish that takes extra care of post-party hair. Put down the hot tools, brush out your hair, then place it up in a bun. 'Mist hairspray over it for hold, leave for 15 minutes, and take it down for cool, effortless glamour,' says Souleiman, who's a fan of silicone-free, nourishing shampoos to restore life and bounce, and to create a natural shine without weighing down strands.

Drunk Elephant Silkamino Mega-Moisturizing Shampoo, £22
Hair By Sam McKnight Cool Girl Super Lift Root Boost, £26
Only Curls All Curl Cleanser, £16

DRUNK ELEPHANT
&
CHRIS MCMILLAN
Silkamino
Mega-Moisturizing Sha
Shampoing méga-hydra
NOURISH + STRENGTHEN
MOISTURIZING CLEANS
Silk Amino Acids
Marula Oil
pH 6.4
COOL GIRL SUPER
HAIR BY SAM MCKNIGHT
Only Curls
All Curl
Cleanser
with avocado and kukui oil

THE EDITORS ON… GLOW-INDUCING PEELS

FROM SKIN-BRIGHTENING ACIDS TO PIGMENT-TARGETING TREATMENTS, HERE ARE THE EXFOLIATORS PREFERRED BY OUR EXPERTS

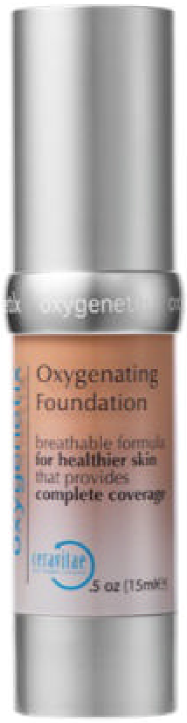
PHOTOGRAPH BY NADIA RYDER

1

LA ROCHE-POSAY
CICAPLAST BAUME B5+
BAUME ULTRA-RÉPARATEUR APAISANT
ULTRA-REPAIRING SOOTHING BALM

2

Dr Sam's
FLAWLESS
DAILY
SUNSCREEN

3

oxygenetix
Oxygenating Foundation
breathable formula for healthier skin that provides complete coverage

1 Cicaplast Baume B5+ Ultra-Repairing Soothing Balm, £15, LA ROCHE-POSAY **2** Flawless Daily Sunscreen SPF50, £29, DR SAM'S **3** Oxygenating Foundation, £48, OXYGENETIX

KATY YOUNG: LASER-FOCUSED RESURFACING

FEW PEOPLE WILL ATTEST TO THE POWER OF SKINCARE MORE than I do, but there are moments in our skin's life cycle – post-summer, -stress, -scarring or -pregnancy – when lotions and serums just don't cut the mustard. Not like a laser does, the gentlest of which are said to have triple the power of a chemical peel, with no recovery downtime.

In the right hands, on the right face, a laser is unbeatable for resurfacing skin, and able to reach depths (aka the dermis) that acids just can't touch. But those hands really do matter, as you'll need one to hold if you're venturing into the world of lasers: thousands of brands are vying for your business.

What's useful to arm yourself with is the knowledge that all laser treatments are powered by light. The different treatments apply different colour filters, so that the concentrated beam penetrates down to a specific depth to provide its own unique effect, whether that be hair removal, fading scars or resurfacing. There are about 10 main treatments to wrap our heads around, with names that are head-spinning: Nd:Yag, Er:Yag, Alexandrite and Q-Switched, anyone? And that's before we get onto brand monikers.

I cheat the process (and win) by seeing Debbie Thomas, who I trust entirely with my peel-good factor, and not just because she has every laser available at her fingertips. Most clinics will convince you that its one and only machine is best for everyone all the time, which simply can't be true.

Find someone who cherry-picks your laser treatment on every visit, just like Debbie. She says we're using her Fotona4D machine (which uses Nd:Yag tech and fracelated erbium peeling) next time to fade melasma, shrink pores and stimulate plumping collagen 'for extra tightening which has a smoothing effect'. A cut above a cream, right? ▷

1
Medik8
PRESS & CLEAR
2
MOISTURIZING RENEWAL CREAM
RéVive
3
BEAUTY PIE
OVERNIGHT SKIN PERFECTOR 2.0

1 Press & Clear, £34, MEDIK8 **2** Moisturizing Renewal Cream, £140, RÉVIVE **3** Overnight Skin Perfector 2.0, £80, BEAUTY PIE

DR EWOMA UKELEGHE: HOW TO EXFOLIATE WITH ACIDS

REGULAR EXFOLIATION IS ONE OF MY SECRETS TO ACHIEVING beautiful, glass-like skin. I prefer to use chemical exfoliants (also known as acids) to physical options (like scrubs). You've probably heard of AHAs, BHAs and PHAs, but knowing what these ingredients do for your skin is definitely worth your time.

AHA stands for alpha hydroxy acid – great for addressing dullness, texture and signs of premature ageing. BHA means beta hydroxy acid, like salicylic – perfect for those with acne-prone skin who are battling breakouts, as they can penetrate through oil on the skin. And PHAs are polyhydroxy acids – look for gluconolactone and lactobionic. These are often marketed as the next-generation AHAs, as they are very similar but don't come with a risk of irritation.

Another option is enzymatic or 'natural' exfoliants, which are plant-derived enzymes. These can be an excellent option if you're Team Clean Beauty. But they're not necessarily less potent and can be very stimulating, so aren't always best for easily irritated skin.

Physical exfoliating *is* an option, but I find the particle size of many scrubs too large and abrasive, which damages the skin's barrier function. However, if I have the random urge to rub at my face vigorously, I'll use something gentle and luxe, such as The Rice Polish by Tatcha. Otherwise, I stick to my beloved acids, that provide a pathway to brighter, clearer, smoother skin.

'ACIDS ARE A PATHWAY TO CLEARER, BRIGHTER SKIN'

MEDINA AZALDIN: GENTLE TREATMENTS FOR BLEMISH-PRONE SKIN

AS SOMEONE WITH OILY/COMBINATION SKIN, AND A TENDENCY to breakouts, I understand why people with similar skin types would avoid resurfacing treatment. When your skin already feels sensitive and reactive, going in hard with peels, scrubs or exfoliants can seem like asking for trouble. And you'd be right – to an extent. 'Exfoliation can be a great option for those with acne-prone skin, especially those with blackheads and whiteheads, as it helps remove dead skin cells and loosen the small plugs of keratin, sebum and bacteria that lead to blemishes,' says Dr Alexis Granite. 'It's important not to overdo it however, as that can lead to irritation and more breakouts.'

But both Dr Granite and skincare expert Ole Henriksen agree that chemical exfoliants are less irritating on active breakouts than a gritty scrub. Since my skin responds better when I play the long game instead of trying a quick fix, to maintain clarity I rely on a salicylic-infused cleanser that won't strip my skin. I'll then soak a reusable pad with a gentle-formula exfoliant and press only on the blemishes for a targeted approach. The anti-inflammatory nature of a BHA helps to calm angry spots and speed up the healing process. I'm also a recent convert to Ole Henriksen Dewtopia night serum: the formula is padded with soothing aloe to create a noticeable glow without stinging my face. Just don't overdo the acids, never skip SPF (exfoliated skin is more sensitive to the sun's rays) and remember that, if your acne is persistent, seeking advice from a dermatologist is still the best way to treat it.

'A BHA CAN CALM SPOTS AND AID HEALING'

OLEHENRIKSEN
Dewtopia 20% Acid Night Treatment
1
ROYAL FERN
PURIFYING SOLUTION
2
3
CeraVe
Blemish Control Cleanser

1 Dewtopia 20% Acid Night Treatment, £49, OLE HENRIKSEN **2** Purifying Solution, £120, ROYAL FERN **3** Blemish Control Cleanser, £10.50, CERAVE

1 Clarifying Body Spray, £42, **MURAD** **2** Squalane + Enzyme Sugar Body Scrub, £22, **BIOSSANCE** **3** 2% BHA Body Smoothing Spot Exfoliant, £33, **PAULA'S CHOICE**

KATIE WITHINGTON: CLARIFYING FROM HEAD TO TOE

AS AN ACNE-PRONE TEENAGER, THAT VIRAL 'GLASS SKIN' GLOW was never really feasible. As a result, exfoliating skincare and I have had a long alliance, battling the stubborn congestion in my cheeks and the deep hormonal-driven cysts along my jaw. However, one thing I hadn't anticipated once my facial acne finally began to clear up was that my battle against the blemishes from the neck down would a tougher one to win. Add in my susceptibility to pesky ingrown hairs, and my exfoliating habits have taken a southern focus in the last year.

'A combination of physical and chemical exfoliation can help treat all these issues,' Dr Howard Murad, dermatologist and founder of Murad skincare, tells me. 'Use a body brush or exfoliating gloves to remove old dead and dying cells, while simultaneously stimulating the lymphatic system, increasing the blood flow to the affected areas and improving the body's ability to remove built-up toxins that create congestion.' He advises looking for products with glycolic and salicylic acids to gently remove dead skin cells, 'helping to keep pores clean and clear from oil'.

'PHYSICAL AND CHEMICAL EXFOLIATION CAN PAIR UP'

I have found the best combination is to use coarse exfoliating gloves with my usual body wash while in the shower, then a few times a week adding a sugar scrub with added exfoliating enzymes, something with a modern, melt-away texture that tackles my textured zones without upsetting my skin's natural barrier. I've also committed to nightly applications of a gentle acid-based body mist or cream. Now, my active breakouts and stubborn scars are visibly on their way out. And my body feels one step closer to that juicy glow I'm beginning to achieve on my face.

JENNIFER GEORGE: PEELS & TREATMENTS FOR PIGMENTATION

AFTER WRINKLES, PIGMENTATION IS THE SKIN ISSUE ABOUT WHICH I am most frequently asked for advice. It can appear as darkening of the skin – a 'moustache' above the upper lip, or splotches across the cheeks and bridge of the nose. Or, if it's melasma (often caused by big hormonal changes, like pregnancy), larger areas of discolouration can seemingly appear overnight, especially during the summer. But, in reality, it's been lingering under the surface, waiting to surprise you, after years of sun damage.

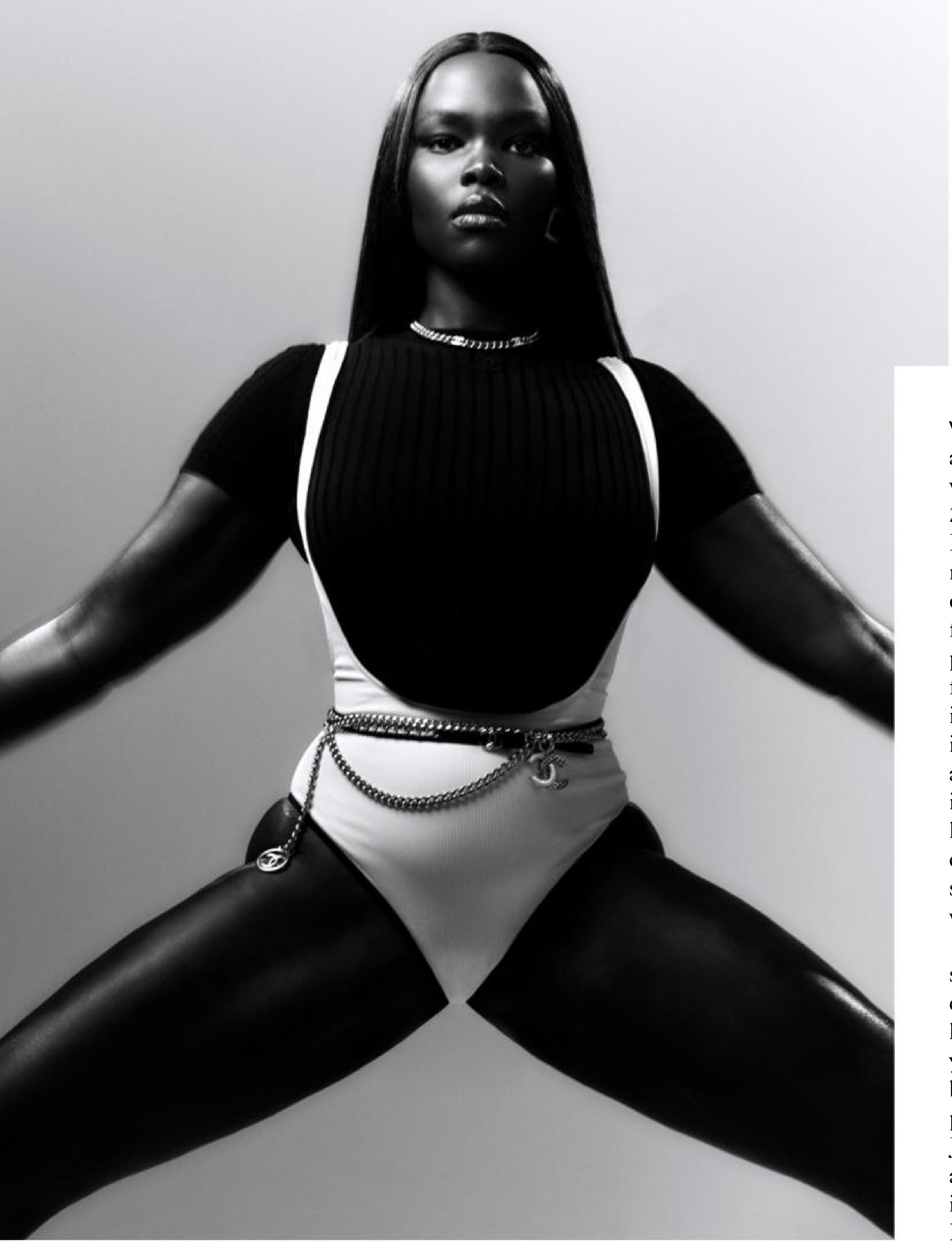
The good news is that pigmentation-erasing treatments and products are widely available. For a head start, I'd invest in a block of in-clinic laser or IPL (Intense Pulsed Light) sessions, which encourage the dermal tissue to regenerate, 'lifting' the discolouration away. These require a little downtime afterwards (a few days at most), but are extremely effective.

'AHA PEELS WILL SLOWLY "REMOVE" PIGMENTED DARK SPOTS'

At home, look for peel products with glycolic acid (an AHA), which makes light work of dead skin cells, and acts as an exfoliant to slowly 'remove' the dark spots. AHAs are strong (and not suitable for very sensitive skin), so expect some tingling and maybe even prickling, but if your skin starts feeling hot or itchy whip it off and soothe with a calming cream. With consistent use, and patience, a brighter, clearer canvas will be revealed. ☐

1 Vinoperfect Glycolic Peel Mask, £24, **CAUDALIE** **2** Resurfacing Overnight Peel, £59, **KATE SOMERVILLE** **3** Glycolic Renewal Cleanser, £40, **SKINCEUTICALS**

OPENING SPREAD PHOTOGRAPH: POSED BY MODELS



HOW PILATES OUTSTRETCHED YOGA

ONCE RESERVED FOR YUMMY MUMMIES AND CELEBRITIES, PILATES HAS NOW BECOME THE MOST TALKED ABOUT FITNESS METHOD ON THE SCENE. HERE'S WHY YOU SHOULD LIMBER UP AND JOIN IN

WORDS BY JENNIFER GEORGE PHOTOGRAPH BY MEINKE KLEIN

WHAT DO A MERMAID, SCRAMBLED EGGS and J Lo have in common? The question would stump many, but possibly not the 24 million people viewing Reformer Pilates videos on TikTok, who might recognise all three as names of moves done in class. It once played second fiddle to the ancient and hugely popular practice of yoga, but a recent survey found that 70% of fitness enthusiasts in the UK would now choose Pilates instead. Online searches for the practice are up by 124% in the last year, putting it top of the fitness-trend charts, above hot yoga, surfing, pole dancing and callisthenics. For those who have never scrambled eggs other than for breakfast, what's all the fuss about?

As any good instructor would say, let's start with the basics. Pilates is a baby compared to yoga – which is believed to have been first practiced roughly 5,000 years ago. It was invented in the 1920s by the German gymnast-cum-circus-performer-cum-boxer-cum-carpenter Joseph Pilates, who developed his 'mind and body' exercise programme to aid injured dancers and soldiers in postwar Europe. After moving to the US, Pilates opened his first studio in New York (originally naming the method 'contrology') with his wife Clara, developing the basis of the practice that is still key to the exercise we know today. The focus is always on the core, with low-impact moves for the whole body to improve strength, posture and shape. His claim, which any serious Pilates fan will back up, was that, 'In 10 sessions you'll feel the difference, in 20 sessions you'll see the difference and in 30 sessions you'll have a whole new body.'

Just ask Hailey Bieber, Ashley Graham or Naomi Campbell, who have all boasted about the results of their go-to exercise. At this year's Met Gala, Normani framed her unfathomably toned abs in a cut-out Christian Siriano dress and declared, 'It's that Pilates' to a gob-smacked interviewer. And it's not just the girls: David Beckham revealed that a daily hour of practice got him into 'the best shape I've been in years'.

'I tried it all over the years, and it is the one workout I found where you *instantly* feel and see a difference,' says Jess Schuring, the founder of Heartcore, who currently has seven Pilates studios across London and is widely seen as the leader in the field. German-born Schuring discovered Pilates while working in LA as a designer and quickly fell in love with it. The classic, Joseph-inspired techniques drew her in but, after training as an instructor, she began incorporating dynamic, conditioning-based elements 'to see better results and keep people engaged through the classes'. Developing the Heartcore technique (deep-burning, energising and results-driven), she launched her studio in London 15 years ago when Reformer classes (the bed-like frames with a sliding platform and series of pulleys and ropes) 'barely existed'. But the business quickly grew and, today, classes are consistently fully booked.

Schuring is passionate about the mind-body connection, but aware that the main draw is most often the aesthetic impact. 'Pilates is powerful for so many different reasons, but let's be superficial for a second,' she says. 'The abs, the body… that's the thing that does excite people.' And I can attest to that. In my career as a beauty journalist, I've trialled every exercise fad London has to offer – boxing, HIIT, spinning, barre, cross fit, rowing, Zumba… even 'circus-skills classes' that involved swinging from a trapeze – and nothing has ever come close to the honing, ab-shaping effects of Reformer Pilates. My legs never feel stronger, shoulders never more sculpted, bottom never sitting higher, than when I'm committing to regular classes.

And this is translating to the high street. In the UK, there are currently 4,476 Pilates and yoga studios and the market is worth over £900m. At the top of the pyramid are exclusive clubs like Nobu Pilates, a beautifully designed space below the Nobu hotel in Marylebone, which (more than) ticks the 'aesthetically pleasing' box: think all pale wood and soft lighting. Run by creative director Marsha Lindsay, it claims to offer 'the fullest Pilates experience in London'. It sounds incredibly fancy – and it is. Even outside of luxury hotels, Reformer classes in particular are often very expensive. The average class in London will set you back around £30 a pop (though it can be less if you buy in pre-booked blocks).

Mat Pilates, which requires little or no equipment, is helping to democratise the practice. Not only is it cheaper, it also helps remove the fear factor. 'People can feel intimidated by the equipment, or maybe prefer to move in privacy,' says Schuring, who pivoted her Heartcore classes online and onto mats during Covid and, – after seeing the interest and results – is launching Reformer-free classes in-studio too. 'It's a nice way to get introduced to Pilates, but also open it up to more people.' There are also home-only platforms, such as instructor Bryony Deery's app, Pilates by Bryony, which allows you to train on demand, with only a mat and some self-motivation required.

For those wanting the best of both worlds, at-home machines will soon offer a solution. The Pilates versions of Peloton bikes are set to hit the UK early this year. One brand, Frame Fitness, offers chic, streamlined but 'studio grade' Reformers, complete with screens housing banks of videos and live classes.

Co-founder of the company, Canadian Melissa Bentivoglio, an instructor of 16 years, saw the growth of studio Pilates and foresaw the next natural step. 'The landscape of digital fitness has exploded in the past five years, with smart mirrors, Hydrow [an at-home rowing machine, which has just had a billion-dollar valuation] and, of course, Peloton, and I thought – why hasn't Pilates transitioned?' she says. 'I knew it would pivot beautifully.'

The cost, again, is considerable. A Frame Fitness machine, or a similar option from a competitor, starts at around £3,500, with monthly membership on top. Bentivoglio recognises that this is costly, but she believes (and a sell-out of 500 pre-orders seems to prove) that the addictive nature of Pilates makes the investment worth it. 'People start and don't stop. You can do it at any age – into your 80s, beyond even. The efficacy of Pilates is addictive, both for the body and the brain.'

And the brain – particularly mindfulness and mental health – is something that everyone I speak to in this world feels strongly about. 'People always talk about yoga having that mind-body connection, but Pilates has that, too – I think even more so,' says Schuring.

Speaking as someone who can find themselves zoning out in yoga, I find Pilates sits in that perfect sweet spot: it's tough but not exhausting, moves are intense without being prolonged, and the sense of achievement is addictive. I might ache afterwards, but I also feel stretched and taller: 'Physically stronger and emotionally lighter,' as Schuring puts it. 'It's about prioritising health. And health isn't singularly about your weight, or what's in your blood results. It's about feeling good, feeling empowered, having clarity and being the best version of yourself.' And if that best version of yourself comes hand in hand with a six pack? Win win, I say. □

MAKE YOUR MOVES

THE CELEB FANS – AND THE KIT TO PRACTICE IN

ASHLEY GRAHAM
NAOMI CAMPBELL
LORI HARVEY
1
2
3
4
5

1 Bra, £75, **ALO YOGA at NET-A-PORTER** **2** Leggings, £88, **LULULEMON** **3** Bottle, £80, **PRADA** **4** Yoga mat, £63, **ADIDAS by STELLA McCARTNEY** **5** Hoodie, £525, **MONCLER GRENOBLE at MYTHERESA**

PHOTOGRAPHS: GETTY IMAGES

NATURAL CHEMISTRY

THE FOUNDER OF INNOVATIVE BEAUTY BRAND DRUNK ELEPHANT EXPLAINS WHY LESS IS MORE WHEN IT COMES TO SKINCARE

TIFFANY MASTERSON'S JOURNEY FROM 'JUST ANOTHER BEAUTY CONSUMER' TO FOUNDER OF A SUCCESSFUL skincare business began 10 years ago, when the Houston-based mother of four found herself battling an oily T-zone, enlarged pores, recurring inflammation and redness. Masterson's desire to do something about these issues led to the inception of biocompatible beauty brand Drunk Elephant – her 'fifth baby'.

'I couldn't find what I wanted on the market, so I made it,' she explains.

HOME SCHOOL

Over the next two years, Masterson set about trying to understand why her skin was so sensitive. She 'dissected' her pots of cream, as well as those of her friends who were experiencing similar problems.

Between school runs, she studied ingredients and the skin itself – its function, structure and needs – and started creating and selling cleansing bars. People came to her for advice and her mission crystallised: to improve the lives of fellow bad-complexion sufferers. 'Most people's skin is not sensitive by nature,' she says. 'It's what we put on it and into our bodies that makes it reactive.'

TIFFANY MASTERSON'S 5 SELF-CARE TIPS

MAKE SPACE FOR MARULA OIL: 'It's rich in antioxidants and omegas 6 and 9, nourishing and moisturising the skin for a youthful glow.'

CLEANSE NIGHTLY: 'It will support and maintain the acid mantle. Your skin will be perfectly balanced and won't need any cleanser in the morning.'

REMEMBER, LESS IS MORE: 'Let your skin do what it does best, without disturbing it.'

LIGHTEN UP: 'Sometimes, the more make-up you use, the more you need, so aim for some foundation-free days.'

BE KIND: 'My mother always said, "Every day, find a reason to compliment someone." It's simple advice but very important.'

THE SUSPICIOUS SIX

Driven by a quest for 'clean, compatible and clinical' skincare, Masterson developed more formulations. 'I realised most products contained preservatives, pH stabilisers, perfume, alcohol, essential oils and antioxidants.' She dubbed these ingredients 'the suspicious six' and, with the help of a chemist, began creating products without them. The result was her now-celebrated skincare line, Drunk Elephant, so-called because the fermenting fruit of the tree the brand's hero ingredient, marula oil, comes from seems to intoxicate elephants that eat it.

While Masterson's clean skincare crusade may have begun with her own needs in mind, today her brand's 35 face, body and hair products are suitable for all. The bright packaging features clear instructions and details ingredients such as chickpea flour, matcha tea and milk thistle, all of which are responsibly sourced, while formulations are tested and certified to industry standards. It's easy to see why, in just a few years, Drunk Elephant has become a brand beauty addicts adore.

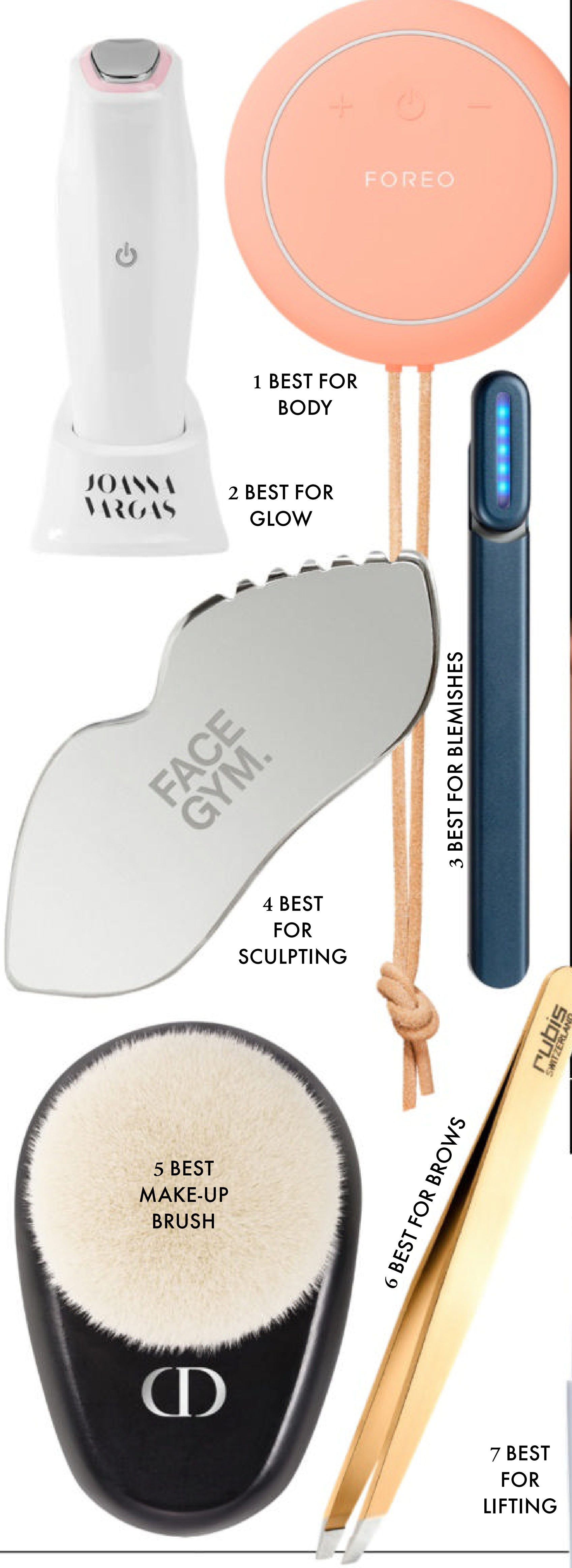
THE DRUNK ELEPHANT LINE INCLUDES PROTINI POLYPEPTIDE CREAM, £59

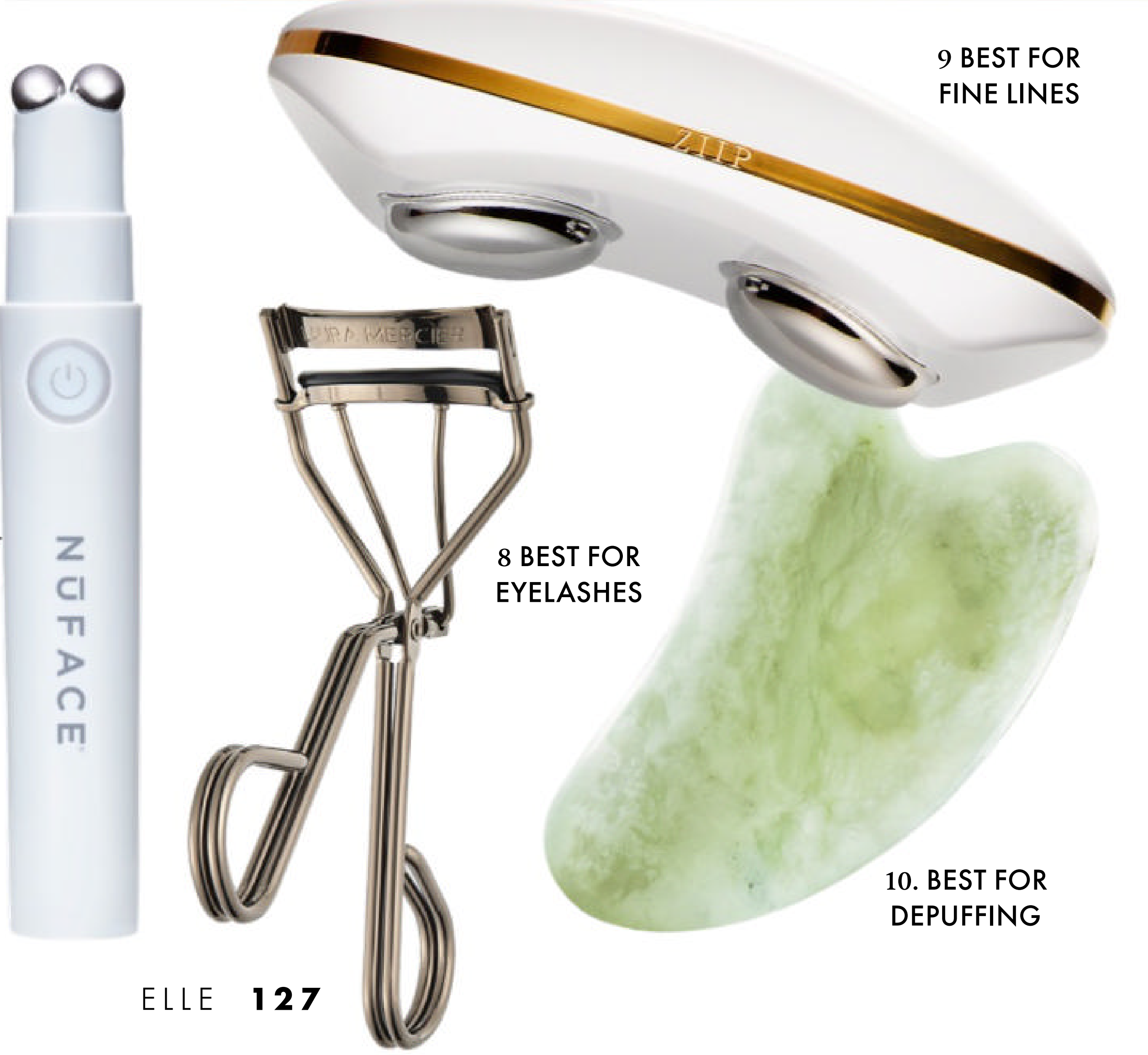
Shop the range at drunkelephant.co.uk

10 of the best: beauty tools

From instant skin soothers to high-spec gadgets, these are the investment buys to elevate your routine

BY MEDINA AZALDIN


1 BEST FOR BODY
2 BEST FOR GLOW
3 BEST FOR BLEMISHES
4 BEST FOR SCULPTING
5 BEST MAKE-UP BRUSH
6 BEST FOR BROWS


7 BEST FOR LIFTING
8 BEST FOR EYELASHES
9 BEST FOR FINE LINES
10. BEST FOR DEPUFFING

1 Luna 4 Body T-Sonic Massaging Body Brush, £129, FOREO **2** Magic Glow Wand, £245, JOANNA VARGAS **3** Anti-Breakout Wand, £123, SOLAWAVE **4** Multi-Sculpt skincare tool, £45, FACE GYM **5** Backstage Face Brush, £38, DIOR **6** Classic Slant Tweezer, £22.50, RUBIS **7** Fix Line Smoothing Device, £150, NUFACE **8** Eyelash Curler, £20, LAURA MERCIER **9** Nanocurrent Skincare Device, £425, ZIIP **10** Le Lift Pro Massage tool, £70, CHANEL

PHOTOGRAPH: IMAXTREE

ELLE
DECORATION
Luxe up your life
February issue on sale now

ELLE

IN + OUT

AND RELAX...

FROM THE INVITING DESIGN DETAILS IN THE PARIS APARTMENT OF DIOR MAISON'S CORDELIA DE CASTELLANE TO THE COLOUR THAT WILL FEND OFF THE WINTER BLUES, IT'S TIME TO EMBRACE THE INDOOR MOMENTS THAT WARM UP THE COLDEST MONTHS OF THE YEAR

PHOTOGRAPH: ADELINE MAI. HAIR AND MAKE-UP: CAMILLE ARNAUD

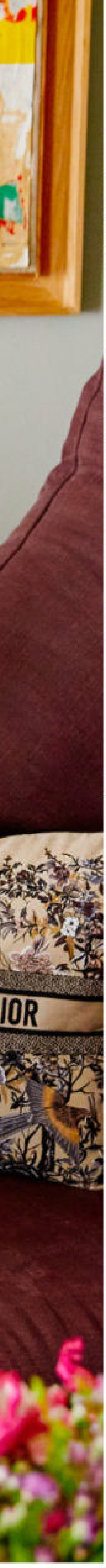
BOHEMIAN CHIC
CLOCKWISE FROM BELOW: DE CASTELLANE'S FESTIVE FIREPLACE; THE CREATIVE DIRECTOR IN HER LIVING ROOM; HER ART- AND PHOTO-FILLED BOOKSHELF

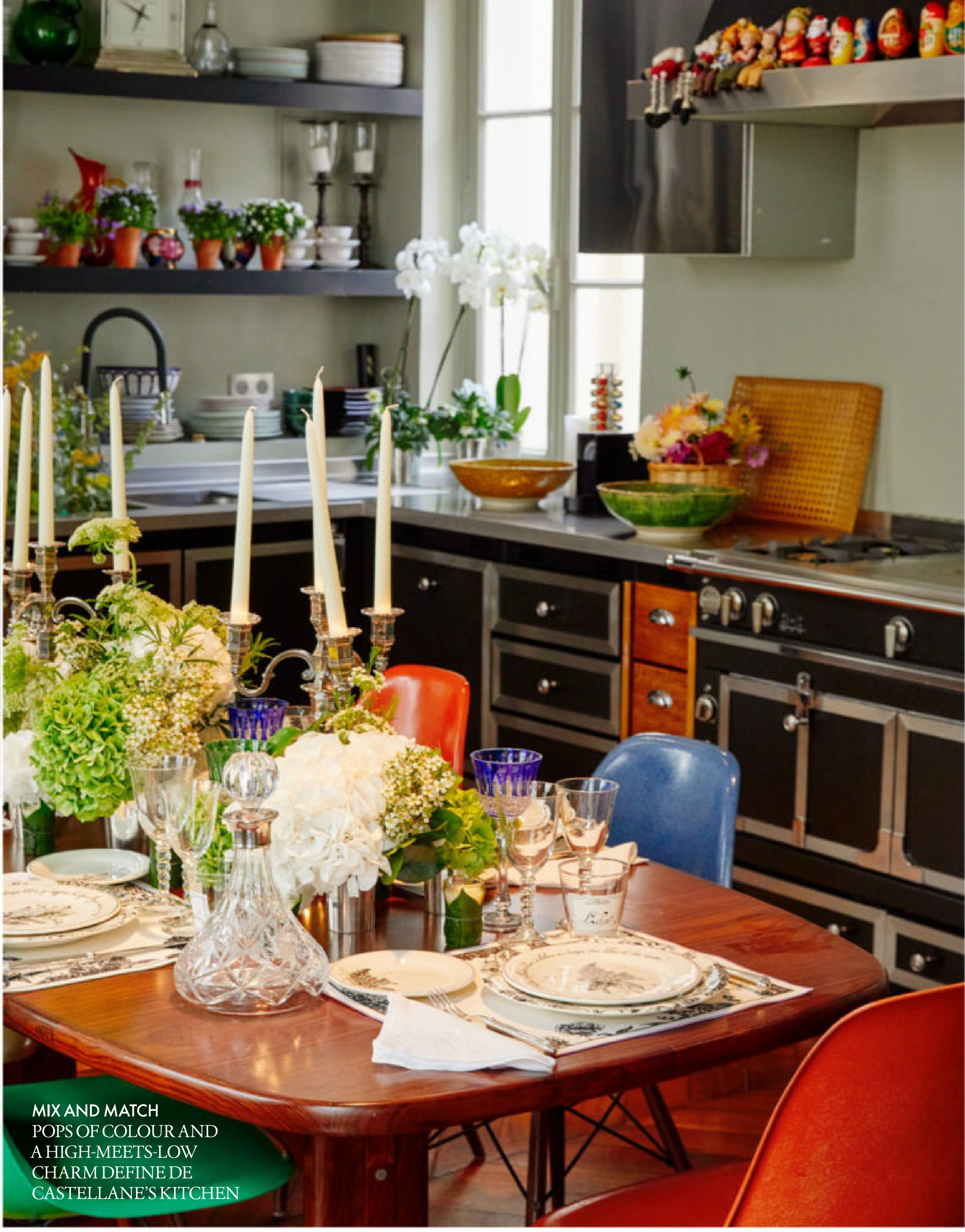
CANDIDAT
CHRISTIAN
TIAN D

The interior life of: Cordelia de Castellane

The Dior Maison artistic director takes us inside her Paris apartment, filled with heirloom pieces and fleamarket finds

WORDS BY KATIE O'MALLEY PHOTOGRAPHS BY ADELINE MAI





MIX AND MATCH
POPS OF COLOUR AND A HIGH-MEETS-LOW CHARM DEFINE DE CASTELLANE'S KITCHEN

CORDELIA DE CASTELLANE HAS ALWAYS had a flair for mixing the high and low. The fleamarket isn't the first place that springs to mind when thinking of her singular style but, while walking through her home, it's clear she treasures her second-hand finds the most. She says she developed her eye for design during childhood, when she split her time between her parents' Paris apartment and a house in the Swiss mountains owned by her grandparents. 'My mother was an interior decorator and taught me that there are no rules – you can mix modern with old,' she says of her childhood home, where Andy Warhol paintings hang alongside five-franc YSL posters. 'You can create great things when you invest time, regardless of whether you have money. It's the same in fashion.'

A future in design was a natural path for de Castellane. As a teen, her summers were spent interning with her uncle, the designer and former assistant to Karl Lagerfeld, Gilles Dufour, in the Chanel atelier. She joined designer Emanuel Ungaro at 16, 'picking pins' off the workroom floor. Next came a job with Giambattista Valli, before she launched her own line of children's clothing and later took the helm of Baby Dior and Dior Maison. 'Style is what you have inside of you,' she explains.

Nowadays, de Castellane splits her time between a country house in Oise in the north of France and an apartment situated in Paris' 7th arrondissement, with her daughter, three sons and their father. 'It's a bit messy,' she says bashfully, on opening the doors of the 17th-century building. 'I wanted the house to be very cool and unpretentious,' she adds – words that could also describe her approach to getting dressed. Contrary to the vision for the countryside château ('The decor there is very delicate, with fabrics and flowers'), she wanted to create a more 'town and bohemian' feel in their city dwelling.

De Castellane bought the apartment in 2006 – 'It started out with only two or three rooms' – and over the years purchased the neighbouring properties to create a three-storey treasure-trove, with curved staircases connecting the kitchen level to the living rooms and bedrooms above. 'It's like a little doll's house,' she explains of the transformation, which she says happened quickly. 'I have to be fast in the way I manage my work and create collections,' she says, 'so it's the same for renovations.'

De Castellane's La Cornue-designed stainless-steel kitchen serves as the epicentre of dining activity; a place where friends are permitted to smoke between helpings of homemade soufflés, pasta and roast chicken served on Dior Maison's La Colle Noire crockery. 'When people come to my house, I want them to feel it's easy-going. We keep adding food on the table, chocolate cake… everyone stays quite late,' she says of wine-filled nights nestled between the Argile-painted wooden worktops (in the shade Noir de Rome) and Haruki Murakami artwork, overlooked by an assortment of miniature Russian dolls.

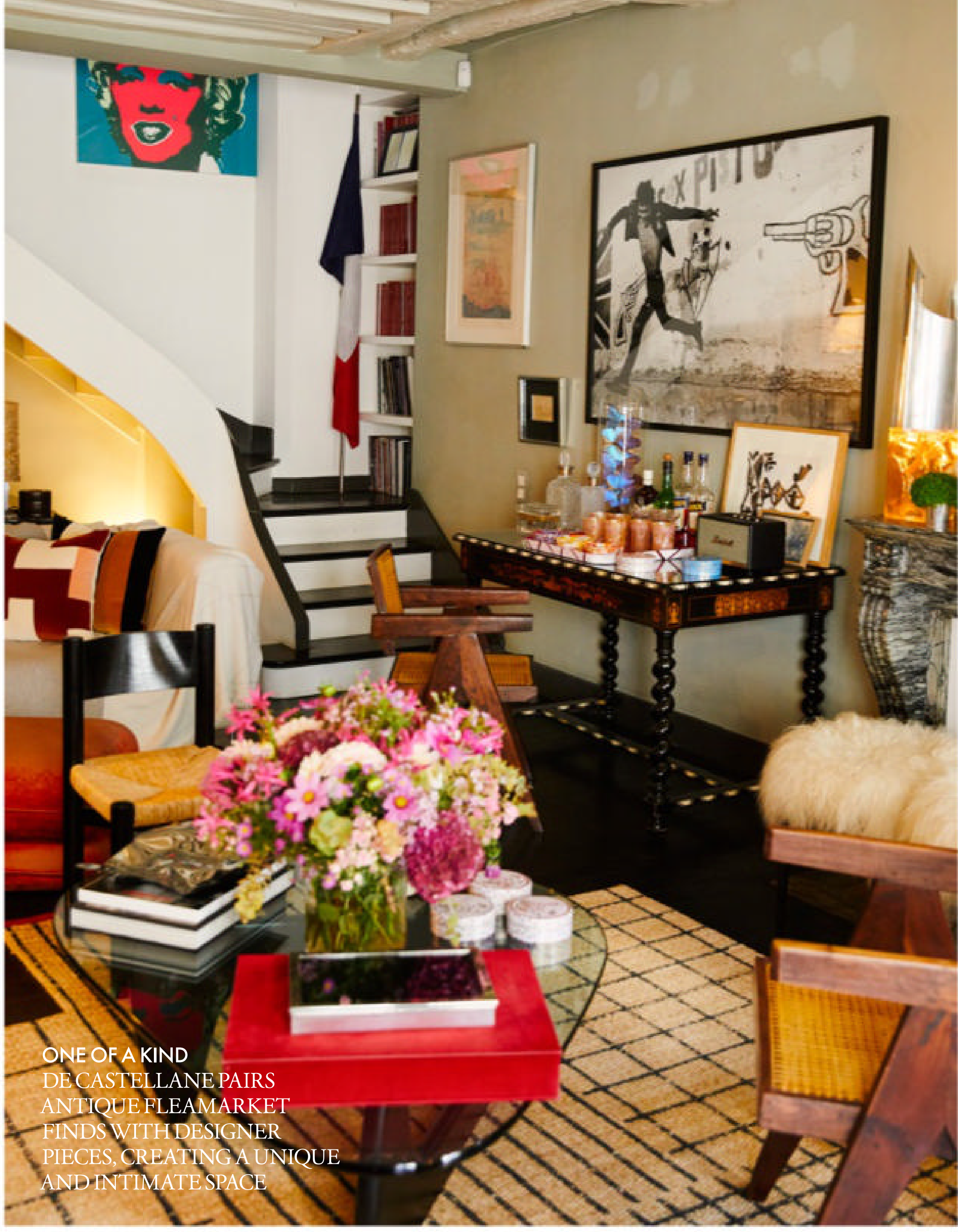
The living rooms are a testament to her fearlessness with clashing colour ▹

HAIR AND MAKE-UP: CAMILLE ARNAUD

and fabric – their walls painted a muted green hue, the natural wooden beams a soft cream, Farrow & Ball's Pointing. 'Contrary to my love of a big kitchen, I like living rooms to be small and cosy,' she says. 'You can have more interesting conversations in a small room.' An expansive collection of family heirlooms and artwork enhances the intimate feeling of the space. A Dutch table inherited from her mother's Swiss relatives serves as a bar near the door. A modern Garouste & Bonetti mirror – an 18th-birthday present from her father – hangs above the fireplace, beneath the gaze of a Marc Quinn painting of Kate Moss.

De Castellane says she ultimately aims to make people feel at home in her apartment and tries to avoid anything 'too decorated'. She adds, 'A home should reflect who you are and how you live.' This explains the myriad books that line her black bookshelves and Madeleine Castaing marble tabletop ('A house without books has no soul'), and vast floral displays sourced from her country garden and the Dior-favourite Parisian florist Eric Chauvin. 'The apartment doesn't have high ceilings, so when you have small rooms you have to play it big,' she says.

Following years of scouring second-hand websites such as eBay and Selency as well as the stalls of Paris' Paul Bert Serpette and Vanves fleamarket for homeware ('You need to go at 6am to find amazing plates and napkins'), de Castellane's home is a carefully selected amalgamation of her eclectic taste – and a seamless extension of her personal style and work. 'There are lots of things in a fleamarket, but you always find something. Similarly, Dior Maison isn't for one person's taste – it's for everyone.' □



ONE OF A KIND
DE CASTELLANE PAIRS ANTIQUE FLEAMARKET FINDS WITH DESIGNER PIECES, CREATING A UNIQUE AND INTIMATE SPACE

SOFT AND SWEET

TAKE A LEAF OUT OF CORDELIA DE CASTELLANE'S BOOK WITH ARTFUL, PLUSH FURNISHINGS

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1 Plate, £70, GINORI 1735 x LUKE EDWARD HALL **2** Candle, £220, CIRE TRUDON at SELFRIDGES **3** Glass, £150, DIOR MAISON **4** Print, £40, CARLA LLANOS **5** Blanket, £840, BRUNELLO CUCINELLI **6** Cushion, £95, THE CONRAN SHOP **7** Footstool, £450, SOHO HOME

Play the blues

Keep the dreary end-of-winter slump at bay by surrounding yourself with the most calming, rich and beautiful colour of all. Cobalt looks were seen on the runway at Loewe and McQueen – now bring them into your home

COMPILED BY GRACE CLARKE

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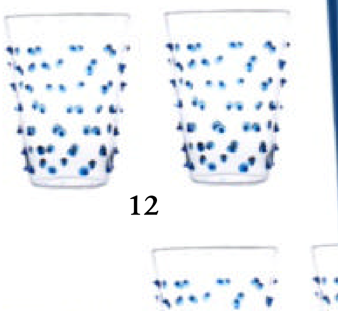
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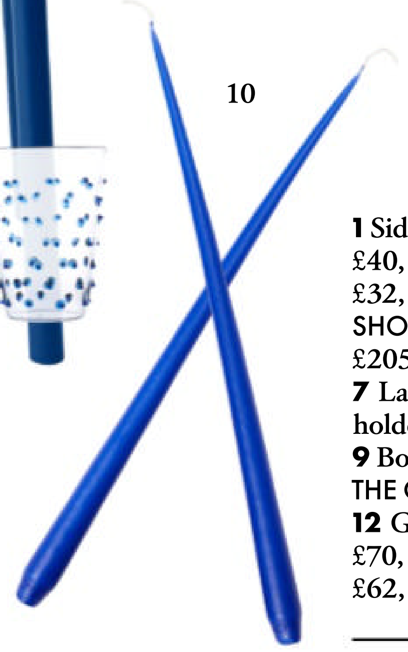
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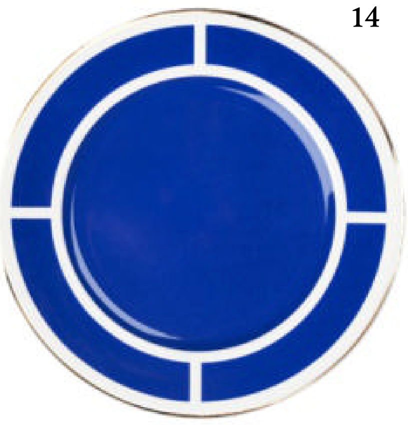
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13

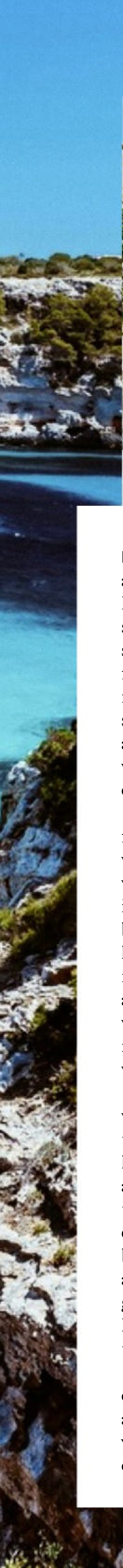
1 Side table, £65, HABITAT **2** Candleholder, £40, ANNA + NINA at SELFRIDGES **3** Vase, £32, CASA CELVA **4** Glass, £16, THE CONRAN SHOP **5** Cushion cover, £39, ARKET **6** Bowl, £205, MALAIKA at GREEKS BEARING GIFTS **7** Lamp, £297, SMALLABLE **8** Candlestick holder, £350, JERMAINE GALLACHER **9** Bowl, £105, RAAWII **10** Candles, £12.50, THE CONRAN SHOP **11** Chair, £279, TAKT **12** Glasses, £65, ISSY GRANGER **13** Carafe set, £70, MAISON BALZAC at BROWNS **14** Plate, £62, CUSTHOM **15** Vase, £240, DE LA JARDIN

PHOTOGRAPH: GETTY IMAGES

HONEY, WE'LL TAKE THE KIDS

AFTER A COVID-PROLONGED ENGAGEMENT, *HANNAH NATHANSON* HEADED TO MALLORCA FOR A HONEYMOON 2.0 WITH HER HUSBAND AND A VERY DEMANDING, BUT EQUALLY CUTE, PLUS ONE

PHOTOGRAPHS: REISEUHU.DE/UNSPLASH, THE HAPPY JETLAGGER



LOVE ISLAND
CLOCKWISE FROM OPPOSITE: THE TURQUOISE WATERS OF CALÓ DES MORO; THE PLAÇA MAJOR OF POLLENÇA; DAY BEDS AT MURO BEACH HOUSE; THE AUTHOR WITH HER SON

FIRST IT WAS JAPAN, THEN IT WAS THREE WEEKS TRAVELLING around Mexico, trekking through jungles to Mayan ruins and lounging on deserted beaches until our skin felt crispy from the sun and sea. The plan was that we'd save up after our 2020 summer wedding and then use the following Christmas break for an adventure-packed honeymoon to a country neither myself nor my husband-to-be had ever been before. We'd envisaged several weeks spent on the move, exploring new places, punctuated by stays in budget-blowing hotels, where we'd sleep until we woke and soak in the bath for hours, indulgently plotting the next chapter of our lives together.

But the three-week adventure getaway never happened, and for that matter neither did our wedding, or at least not quite as we'd planned it. If there's one thing the pandemic taught me, it was to manage expectations, particularly when it came to organising nuptials. In the end, we postponed our big day not once but twice and, after our 2019 engagement, we finally tied the knot in front of a hundred family and friends in a 14th-century monastery in rural Suffolk last year. Among the guests, and a surprise addition to the seating plan, was our 18-month-old son, who was born during the second lockdown. The wedding was as much a meet-and-greet for him as it was a celebration of our love, which had now multiplied in unimaginable ways.

Despite desperately wanting to be the type of parents who would honeymoon in the Himalayas with their child strapped to their backs, high on life and adrenaline, the past year and a half had quite frankly been enough of an adventure; we were tired and, as it turned out, *not* those kinds of parents. So, when it came to planning our honeymoon in between writing our vows and choosing an outfit for the newly appointed, barely walking ring bearer, our expectations shrunk once more. It needed to be a European break (the shorter the flight, the better) and we would go for five days maximum: the mere thought of packing for any longer while organising finishing touches for the wedding day threatened to bring out the bridezilla in me.

We briefly considered signing up to our first-ever all-inclusive, child-friendly – hello, kids club! – resort. But as one colleague, and well-travelled parent, put it: 'It's fun going on holiday with your own kids, but you don't want to go on holiday with everyone else's kids.' My husband and I have always loved going to Mediterranean islands, so we quickly settled on a villa holiday (friends insisted that villas and children were a brilliant match) on the Balearic island of Mallorca. I'd been once before on a cycling trip with a group of women I'd never met and loved exploring the island's inroads on two wheels. My husband, more of a beer man than a bike man, had never been, but was excited by the Mallorquin culinary scene of fresh seafood, almond-rich pastries and cava.

One of the things that made us fall in love with Mallorca is that it's a place of perspectives: it boasts both the majestic Serra de Tramuntana mountains as well as an incredible coastline, dotted with secluded coves and calm, clear water. We were heading to Platja de Muro on the northeast of the island, a 45-minute drive from the capital Palma and known as one of Mallorca's best beaches, with golden sands and easy-to-reach bars. Once we'd had the predictable argument about installing the child seat in the hire car, we found ourselves cutting right across the island, lapping up first impressions: views of ancient olive groves and windmills, and the welcoming chimes of grazing sheep's bells.

Our home for the week was Muro Beach House, near the towns of Pollença and Alcúdia. One of a few private properties that sit right on the shoreline, the house's back garden was an exclusive beach with soft, cream sand and super-sized day beds surrounded by white linen curtains – which we quickly identified as the family base. As soon as we walked into the marbled, James Bond-worthy living space and looked out at the view, our son squealed 'sea', which he continued to say every time he saw the incredible aquamarine waters. His constant marvelling – at the water, at the sand, at the huge walk-in shower room – was infectious, and made us see things through his eyes with a heightened ▷

CORTINES DE LA LLAR

PARADISE FOUND
CLOCKWISE FROM ABOVE: THE ENTRANCE TO ALCÚDIA OLD TOWN; A CURTAIN STALL AT ALCÚDIA MARKET; THE STUNNING MALLORCAN COASTLINE; THE CHURCH OF VIRGEN DE LOS ÁNGELES IN POLLENÇA

appreciation for everything. We might not have been able to lie in or lounge in the midday sun, but we quickly began to realise that honeymooning with a one-year-old was slowing things down in a good way.

As we settled into familymoon life at Muro Beach House, waking up (at 6am) to the sun rising across the bay, we thanked our friends who had advised us on a villa holiday. They were right: we instantly felt like locals and slipped into a gentle routine of deserted dawn swims, making, and then quickly dismantling, sandcastles and heading out for morning trips to explore the nearby towns before the May sun got too hot.

Market days are a big thing in Alcúdia old town and, because we were up early, we could get there before the crowds, taking our time to snake around the vibrant fruit and food stalls before settling down at one of the coveted tables outside Café Elionor in the town's centre. A favourite with the locals, this small, traditional café serves freshly baked Mallorquin pastries, including deliciously soft and airy *ensaïmada*, which are coil-shaped and made with pork lard. Sitting with a pastry and a strong coffee, watching the world go by while our son flirted with cooing marketgoers (much to our delight, the Spanish seemed to welcome toddler chaos wherever we went), I felt lighter than I had in months and thrilled to be surrounded by my family.

Although we were happy to embrace the mayhem and be led by our son's routine, we also planned to have a few hours to ourselves that weren't just nap times. Simpson Travel, which looks after Muro Beach House, recommended we try the trusted babysitting service Jelly and Ice Cream, which operates in various holiday destinations, including the Balearic Islands and several ski resorts in the French Alps. Any feelings of guilt we felt leaving our son with Meg – a wonderful Welsh woman who arrived with a bagful of craft-making materials – for a few hours one morning instantly dissipated as we sped away in the car and headed inland

towards Sineu, a hilltop town located in the very centre of Mallorca, which was once its capital. Its lively and sprawling market has been going for 700 years and uniquely includes livestock and farm animals from doves to piglets. We skipped the guinea-fowl stall but did barter for some brightly coloured wicker baskets. Childfree, we were able to carefully wind our way through the maze of stalls, not stopping for snack time but nibbling on huge, bright-red cherries and delicious *gató de almendras* that left us with sugary moustaches.

Before getting back to the beach house and, most likely, a gallery's worth of toddler artwork, we stopped at L'Epicerie, a nearby delicatessen in Alcúdia stocking everything from mouth-watering jamón to local cheeses and wines. (It's the kind of place where you go in for olives and come out with over €100 worth of delicacies that will last a lunchtime but make you swear never to buy wafer-thin ham from Sainsbury's again.) We ate lunch together outside in the shade, enjoying the laziness and sipping on refreshing Radler beers.

The last time I'd been to Mallorca – after days of non-stop cycling – I'd had a massage from an incredible therapist called Amanda Noel Woolston, who had a certain touch that made me suspect she might possess a sixth sense. Naturally, I was thrilled when I tracked her down through her company Reflexology Mallorca, and she was happy to come to the beach house to give us both a therapeutic massage. As our son napped, Amanda set herself up near a wide-open balcony door overlooking the sea (having been to various private villas on the island, she said she'd never been to one with such an amazing view) and we both melted away under her magical powers.

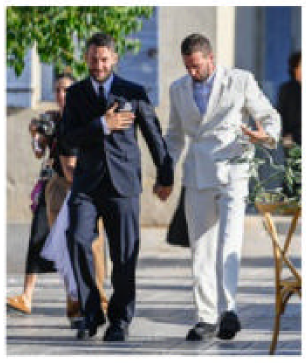
From then on, we seemed to float through the rest of our stay, not aiming to do too much in a day but delighting in late afternoon strolls through the nearby S'Albufera Natural Park and trips to the picturesque towns of Pollença and Santa Margalida, where we sat in sleepy squares drinking freshly squeezed orange juice, watching our son's eyes light up as he inhaled his first ice cream or munched on previously forbidden crisps.

On our penultimate evening, Meg from Jelly and Ice Cream came back to babysit and we treated ourselves to a date night. Before our dinner reservation at neighbourhood restaurant Figueret, we headed to the beach with a chilled bottle of cava and leftover olives from our deli run to watch the sky change colour over the darkening sea. Twilight has always been our favourite holiday hour, and it felt special to be able to wholly enjoy the moment; our makeshift apéritif reminded us of our early days of dating. When we finally made it to the restaurant, we ordered a huge seafood paella, which was served in a traditional cast-iron paellera that was so big it needed its own table and server.

A couple of months after we'd returned from our trip to Mallorca, everyone's favourite boomerang couple J-Lo and Ben Affleck were pictured with their children on a familymoon in Paris. It looked like they were having a great time, embracing the modern way to honeymoon, where everyone's invited. Back in London, we drifted through the entire summer in a post-wedding bubble, realising that managing holiday expectations is no bad thing: we saw and did things we wouldn't have taken the time to appreciate had it just been my husband and I, and we still came back relaxed to our core. One day we might make it to Mexico or Japan, maybe for our 'retirementmoon'. I'd say no kids allowed, but I'm not sure I really mean it. □

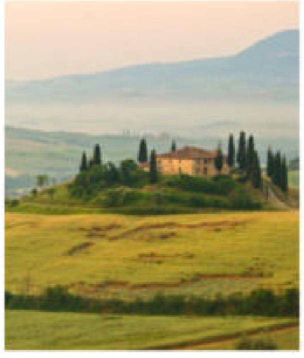
SAY I DO...

THE ALT-HONEYMOONS TURNING TRADITION ON ITS HEAD



THE WORKING-MOON

After tying the knot, the designer Jacquemus craved a return to work: 'We have been talking about sugar plums for the last month and a half. Now I would like some professional conversations!'



THE BUDDYMOON

The fashion PR Rachael Grayer invited no fewer than 28 of her friends to Italy to join her and her husband on their 'buddymoon', hiring an 18th-century Tuscan villa to house everyone.

THE BACK-TO-ROUTINE HONEYMOON

When ELLE contributing editor Camille Charrière went to Jamaica, her honeymoon offered order: morning pages, daytime journalling, swimming and 'blissful, slow living'.

THE SOLO HONEYMOON

For Jamie Klingler, the co-founder of Reclaim These Streets, a pre-wedding break-up didn't stop her from booking a solo, month-long trip to the Maldives. Who said one can't be fun?

THE PARENTMOON

When Brooklyn Beckham and Nicola Peltz got married, it wasn't David and Victoria who showed up on their Italian honeymoon but Peltz's parents and brother. Sounds cosy.

PHOTOGRAPHS: THE HAPPY JETLAGGER, EVAN BOLLAG/UNSPLASH, SHUTTERSTOCK, COURTESY OF CAMILLE CHARRIERE, GETTY IMAGES, INSTARIMAGES.COM

BEAUTY EDIT

seventy
hyal
2000

MAKE INJECTABLE SKINCARE YOUR NEW YEAR'S RESOLUTION.

SEVENTY HYAL 2000

Radiant, glass-like skin is the trend that's here to stay, so what better way to refresh your complexion for the year ahead than with an illuminating tweakment.

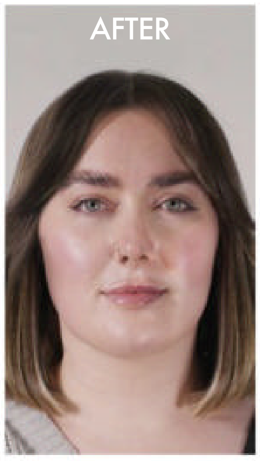
Injectable skincare is a key trend prediction for 2023, with more and more avid skincare fans discovering the long-lasting, visible benefits of skin boosters. As the landscape of skincare has shifted towards minimalism, we're increasingly seeking low-effort yet hard-working, multi-benefit solutions to fit into our busy schedules.

Seventy Hyal 2000 is the Next Generation Skin Booster, a hybrid formulation that combines intensive hydration with bio-stimulating properties to encourage the production of collagen and elastin.

Developed with a high molecular weight of hero-ingredient, Hyaluronic Acid (HA), the hydrating injectable revitalises lacklustre skin, imparting an enviable glow. Aiding in the bio-stimulation of collagen and elastin, Seventy Hyal 2000 is intended to improve skin quality over time, offering long-term benefits.

Hailed as the 'Next Best Thing in Injectable Skincare,' Seventy Hyal 2000 surpasses the capabilities of topical serums and moisturisers, delivering a surge of moisture beyond the surface. The Next Generation Skin Booster promotes a glowing visage, providing gentle volume to smooth the appearance of fine lines and create a temporary contouring effect.

BEFORE


AFTER

This versatile treatment can be used to rejuvenate the skin, lips, under-eyes, neck, décolleté and hands, for a natural glow, even on no-makeup days.

Offering immediate, visible results, Seventy Hyal 2000 requires 2-3 treatments, spaced four weeks apart; maintained with top-up treatments every 6-12 months.

Discover the future of skincare in 2023, for a radiant complexion year-round.

Hydrate, glow, and contour with Seventy Hyal 2000

Enquire about Seventy Hyal 2000 in your local clinic or find out more at www.seventyhyal.co.uk and @SeventyHyal.

FASHION EDIT

Vacation Club
Wilson

Vacation Club

VACATION CLUB
RELAX REFRESH REVIVE

L.DROBE CLOTHING

L.DROBE is a unisex, aesthetic leisurewear brand designed with comfort in mind. The independent, female-led brand curate's collections that encapsulate positivity and self-care at the core, whilst having an aspirational feel. The comfy sweats are designed to be worn by anyone, anywhere.

The minimal designs are paired with classic colourways to help you build a timeless wardrobe and to encourage investing in staple items.

The brand focuses on intertwining sustainability throughout, using all eco-conscious packaging and producing a handful of garments made from organic cotton and recycled polyester.

Website: www.ldrobeclothing.com
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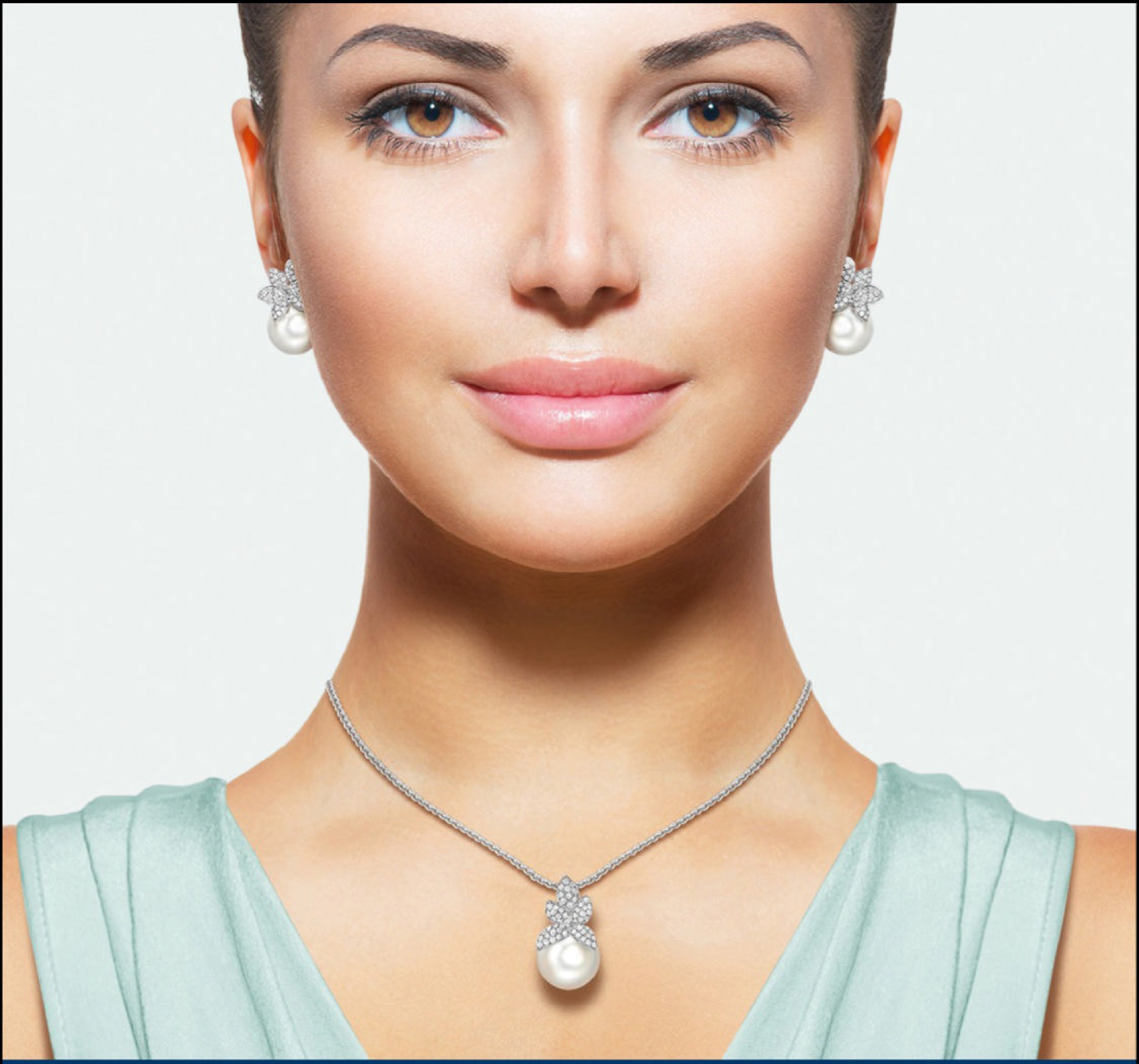

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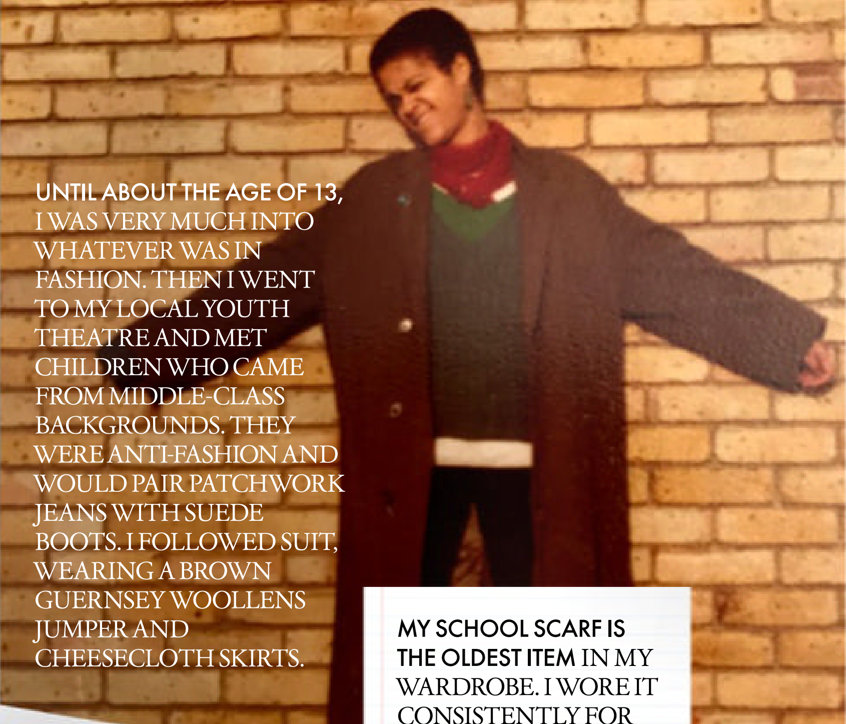
final word

My life in fashion: Bernardine Evaristo

The esteemed author on learning to knit from her grandmother, embracing colour and saying no to fashion rules

INTERVIEW BY ENI SUBAIR PORTRAIT BY RUTH OSSAI



UNTIL ABOUT THE AGE OF 13, I WAS VERY MUCH INTO WHATEVER WAS IN FASHION. THEN I WENT TO MY LOCAL YOUTH THEATRE AND MET CHILDREN WHO CAME FROM MIDDLE-CLASS BACKGROUNDS. THEY WERE ANTI-FASHION AND WOULD PAIR PATCHWORK JEANS WITH SUEDE BOOTS. I FOLLOWED SUIT, WEARING A BROWN GUERNSEY WOOLLENS JUMPER AND CHEESECLOTH SKIRTS.

MY SCHOOL SCARF IS THE OLDEST ITEM IN MY WARDROBE. I WORE IT CONSISTENTLY FOR YEARS, BUT I'VE NOT PUT IT ON SINCE LEAVING SCHOOL. MY PARENTS BOUGHT IT IN 1970; IT HAS BLUE AND WHITE STRIPES AND MY NAME STITCHED ONTO IT. I TREASURE IT AS A REMINDER OF MY EARLY LIFE.

ONE OF MY FAVOURITE CHILDHOOD PIECES WAS A SKIRT THAT I SAVED UP MY CHRISTMAS AND BIRTHDAY MONEY TO BUY FROM A SHOP IN WOOLWICH, WHERE I GREW UP. I COULDN'T STOP WEARING IT.

WHEN I LAUNCHED MY MEMOIR, *MANIFESTO*, I GOT A SUIT MADE BY ENAGANCIO WITH MATERIAL FROM NIGERIA. IT'S BEAUTIFULLY TAILORED, WITH BOXY SHOULDERS AND A WONDERFUL PRINT, WHICH WENT PERFECTLY WITH MY SILVER TRAINERS. IT REALLY ENCAPSULATED MY PERSONALITY.

MY MOTHER AND GRANDMOTHER WERE KNITTERS. THEY ALSO CROCHETED, AND I LEARNED FROM THEM. NEARLY EVERYTHING I MADE AS A TEENAGER HAD 100 COLOURS IN A SINGLE OUTFIT. ONE OF MY MORE MEMORABLE PIECES WAS A CARDIGAN/COAT HYBRID FEATURING SQUARES OF EVERY COLOUR IMAGINABLE.

MY SISTER CATHERINE IS THE MOST STYLISH PERSON IN MY LIFE. SHE'S 65, HAS DONE YOGA FOR 40 YEARS, AND IS FEARLESS WHEN IT COMES TO FASHION. MOST THINGS SHE WEARS ARE VINTAGE OR ONE-OFF.

I DON'T NORMALLY WEAR DRESSES, BUT THIS SUMMER I BOUGHT ONE FROM STINE GOYA [RIGHT] AND I'VE WORN IT SEVERAL TIMES. IT HAS A STRIKING FLORAL PRINT AKIN TO ARTWORK. I RECENTLY WENT TO A WEDDING IN FRANCE, AND IT WAS A NO-BRAINER THAT I'D WEAR IT – EVERYBODY COMMENTS ON IT.

BRIGHT CLOTHING WAS MY GO-TO WHEN I WAS YOUNGER, AND I STILL EMBRACE IT TODAY. I TEND TO ALWAYS WEAR AN AFRICAN-PRINT HEADBAND, AND I ALSO OWN A BRIGHT-PINK COAT. I THINK PEOPLE NEED TO BE MORE EXPRESSIVE AND STOP FEELING THAT THEY MUST CONFORM. I'M VERY COMMITTED TO BEING AN INDIVIDUAL AND UNORTHODOX IN MY STYLE.

PHOTOGRAPHS: COURTESY OF BERNARDINE EVARISTO, IMAXTREE

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